

Patriotic Week
Starts July 4th
—Celebrate!

Publix



The Official Voice of Publix

Opinion

11

MORE
DRIVE
DAYS!

Vol. III

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No. 41

GALA SHOW-WEEK, JULY 5-11, TEST FOR CIRCUIT SHOWMEN

BYRD ARRIVAL BROADCAST OVER WORLD AS NEW YORK GIVES HIM GIANT OVATION

Topping the "Welcome Home" receptions of the most famous returning heroes in world history, including Lindbergh and other intrepid pioneers into the unknown, the City of New York and America officially received Admiral Richard E. Byrd in its arms yesterday morning.

Messrs. Adolph Zukor, Jesse Lasky, Sidney Kent, Sam Katz and Emanuel Cohen steamed down the bay on the "Macom" as part of the official reception committee to greet the returning aviator, whose unparalleled exploits are recorded for eternity in Paramount's "With Byrd At The South Pole" which opens June 28th. The committee included some of the worlds most eminent dignitaries.

The parade from the dock to the City Hall where Admiral Byrd was officially greeted by the Mayor, was tumultuous and spontaneous. Enthusiastic pageants of triumph, of all time, were surpassed by the demonstration that the great, metropolitan city gave to Byrd and his crew. The dense storm of ticker tape, confetti, paper, and torn telephone books which raged down the canyons of Broadway rivaled the devastating hurricanes of the wind-swept Antarctic in intensity. Through this maelstrom, news cameramen, feature writers, still photographers, artists, columnists and representatives of every publication printed in any known language, plowed through in the wake of the conquering hero, collecting data

(Continued on page Two)

LAST MINUTE DRIVE CHANGES

The tabulation of telegraphic reports from the field reveal the following changes in the relative standings of the divisions as of June 7th. Southwestern Division, formerly number five, now number four. New York and New England, formerly number four, now number five. Great States and Indiana, formerly number eight, now number seven. Ohio and Kentucky, formerly number seven, now number eight. The remaining divisions are unaffected by the first June week's results, but upsets may be looked for every day from this period to the end of the contest.

See page 11 for complete list of how they stand in the contest.

N.Y. SHOWMEN THRILLED BY STYLE FILM

Hard-boiled showmen of the Home Office Executive Cabinet got the thrill that only experienced craftsmen can enjoy at the pre-view of the first Style Film, prepared by Paramount in conjunction with the Theatre Service Corporation, of which W. Johnson is president. The style film goes into the New York Paramount and the Chicago Theatre today (June 20.)

Combining the keen sense of box-office entertainment value from the theatre manager's viewpoint, assured by the experts in Paramount studios, with the precise elegance in feminine modes contributed by the nation's greatest style magazines, the new short subject will become one of the greatest sure-fire money-getters that has ever enhanced a theatre program, according to Messrs. Katz, Dembow, Chatkin, Botsford and other Home Office executives.

Will Attract Women

"It's a splendid attraction for women," declared Mr. Katz. "The experienced business man, in almost any line, knows that when a thing appeals in an outstanding manner to his women customers, it is sure to bring success to his enterprise. I think the best praise that can be given to the new style film is that it measures up to the highest standards of pure "short subject" entertainment ever reached in a Publix theatre."

The new style film differs from anything that has ever been done before in this line. The difference is as distinct as that between a 1931 Rolls-Royce, and an old T-model Ford. The presentation, in screen typography, art work, lay-

(Continued on Page Four)

JULY 4TH "SHORT"

A special "short" for the week of July 4th is ready for release. Order it thru your district booker. If several theatres in the same town can use it, the cost is reduced to minimum. Ask your booker TODAY!

DISTRICT HEADS IN THIRD SESSION

Third district managers' session began at the Home Office on Monday morning under the supervision of Jack Barry. The list of those in attendance includes Division Director Harry Katz, Division Manager M. M. Rubens and the following district managers: Herbert Chatkin, James O. Cherry, James J. Dempsey, Herbert D. Grove, Harry Hardy, T. B. Noble, Edward C. Prinsen, Walter P. Richardson, Roy Rogan, William E. Spragg and Clyde L. Winans.

The first day was devoted to a study of the accounting department and the work of its various units. Fred L. Metzler, comptroller; M. F. Gowthorpe and T. X. Jones addressed the session and later the visitors were taken on a tour of the department.

The session will continue daily until June 28th, during which period the field executives will be given every opportunity for a closer acquaintanceship with the Home Office organization, its personnel and its activities.

PUBLIX TO TAKE QUICK ADVANTAGE OF BUSINESS UP-TURN IN 3RD QUARTER

Heralding the week of July 5th as the Gala Publix "New Year's Week of Show Business," Mr. Katz today asks everybody in Publix to commence planning to exploit it brilliantly and vigorously as a special seven-day profit week in which to introduce the coming season's new attractions.

Every Theatre To Celebrate July 4th

Having pledged Vice-President Curtis the co-operation of the entire Publix circuit in making this coming Fourth of July a veritable period of national patriotic festivity, Mr. Katz calls upon all theatre managers to participate in the gala occasion.

Here are a few suggestions of what to do:

1. Decorate all theatres with appropriate flags and bunting.
2. Be sure you have special short subjects, stimulating constitutional independence and patriotism, appropriate for the occasion. If you haven't, get in touch with you district booker AT ONCE!
3. All ads should have appropriate

(Continued on Page Two)

"PATRIOTIC WEEK!"

The following letter from Vice-President Curtis of the United States is a message to every manager:

The day set to commemorate the signing of the Declaration of Independence is by far the most sacred of all national holidays, and the thought comes to me that this year we might well prolong that memorable day into a full week of patriotic thanksgiving.

I would suggest that we might draft into a mobilization the entire field of amusements where great crowds gather, the leaders of the radio audiences and the motion picture enthusiasts. In reaching these great fields, we would reach into the very heart of every hamlet, and city; into every farmhouse and home.

I would like to see every flag in the entire nation waving during this "Patriotic Week."

Very truly yours,
(signed) CHARLES CURTIS

"The new season of attractions offered by every major and minor producer of entertainment is more optimistic than ever before," says Mr. Katz, "Publix gets first choice of all the best — which means your theatre gets first choice of the best. It's a great and valuable story to tell your public. You've got to tell it soon, so here is a chance to take full advantage of a circuit-wide movement in your organization, and thus add many opportunities for help that will operate for maximum benefit to you."

In asking that July 5-11 be made the official inauguration week to profitably announce arrival and opening of the new amusement season, Mr. Katz is actuated by the soundest of showmanly logic. The proposition is to heighten the lure of that week's current attraction by adding to it the enthusiasm and lure of all your coming "big ones."

Excellent reasons are outstanding and numerous, for stampeding the public toward your box office during that week.

The first is that on the day following the July 4th holiday, the novelty of outdoors is already worn off. With its allure appeased, the natural psychological reaction of nearly everyone is to turn indoors for amusement and recreation.

Your theatre will provide for this need, if you start convincingly and vigorously making your appeals now.

The second reason is that starting July 12th, box office business will be in full upward swing anyway, without unusual effort on your part.

As an astute showman, you will, therefore, be glad to get aboard the upward

(Continued on Page Four)

SELL BYRD FILM NOW—AND DON'T STOP!

HUGE SALES TASK CONFRONTS ALL PUBLIX BEFORE JUNE 28

(Continued from page One)

to flood the world with the most eagerly-awaited news release in the past decade.

New World Hero Made

Most significant to the Paramount Publix showmen who witnessed the reception was the fact that a new world-hero was being created for their box-office benefit, right under their noses. They knew that the moment the news of this celebration was flashed all over the world, in every section where humans congregate, the one topic of conversation would be Byrd and his glorious adventure. They also knew that this tremendous, world-wide popularity would be coined into phenomenal box-office receipts when the Paramount picture, "With Byrd At The South Pole" played its National day and date release in the Paramount Publix theatres starting June 28th.

Admiral Byrd was the guest of honor yesterday evening at a banquet held at the Hotel Astor by the Merchants Association. At the conclusion of the Banquet, the famous explorer, together with his party, which included Messrs. Zukor, Kent, Katz and Cohen, en-trained for Washington where he will be given a luncheon by the National Geographic Society at the Willard Hotel at noon today. Over forty other Paramount Publix executives left for Washington this morning to be present at the grand reception to be held at Washington Auditorium this evening at which President Hoover will present Admiral Byrd with a medal from the National Geographic Society. Many of the highest dignitaries of the Capitol will be present at the ceremony. After the presentation, Paramount's "With Byrd At The South Pole" will be shown to the distinguished gathering.

On June 28th, Paramount will give a luncheon to Admiral Byrd at the Ritz Carlton Hotel in New York. It is expected that Otto Kahn will be the toastmaster on that occasion.

Starts Sales Activity

This record-shattering ovation of enthusiasm and world-wide publicity will serve as the fuse to set off a circuit-wide bomb of activity exploding simultaneously all along the Publix network of theatres, preparatory to the showing of "With Byrd At The South Pole" on June 28th and thereafter.

Heretofore, Home Office executives have only had preview re-

ports about the picture. NOW THEY HAVE ACTUALLY SEEN AND HEARD IT! Elsewhere on this page, will be found the reaction of Messrs. Katz, Kent and Chatkin.

Restricted as they were by the limitations of a telegraphic communication, yet their telegrams make you feel the profound upheaval which took place in their inner consciousness, both as human members of an audience and as veteran showmen with eyes trained for box-office possibilities.

Limited space prevented description of that sudden sinking feeling within or that sharp intake of breath which passed like a single gasp over the entire audience as the endless floor of ice cracked like a match and began floating out to sea

with some of the intrepid band slipping helplessly down the jagged slopes to an icy grave—only to be rescued unharmed by their comrades. They couldn't go into the supreme pathos, courageous humor and nerve-tingling drama of that handful of marooned humans fighting, inch by inch, against the frozen horror of the great white antipode—the pounding sweep of polar blizzards, the menacing geysers of killer whales sporting about at their very feet, the silent, stealthy approach of hunger, the rallying around their handsome young leader, the laughter, despair, horse-play, heart-wringing touches of sheer drama that rivals the most lurid fiction; winged flights over barren, blizzard-bitten areas, air-rescues and finally, that glorious flight over the pole itself which Floyd Gibbons' stirring eloquence raises to a topnotch climax never before reached in any book, play or picture of human contrivance!

These things remain to be seen, heard and felt for one's self. You'll feel it when you see the picture. Your patrons will feel it too, and when they leave your theatre they'll give you the most

powerful and wide-spread word - of - mouth advertising that you've ever enjoyed since you've been in show business!

Must Be Sold

Home office executives agree that it is the most stupendous box-office picture which has ever been released by Paramount. No one will dispute that the picture has had, and will continue to have, the greatest amount of publicity ever accorded an attraction of any shape, size or manner. Here, surely, you have the merchandise. SELL IT!

Let there be no mistake about it. This is a picture that **MUST BE SOLD**, thoroughly sold from every conceivable angle. But don't cheapen it! Once you get the patron into the theatre—the rest is easy. You can be assured that he will experience the most thrilling hour of solid, breath-taking entertainment that it has ever been his lot to witness. But he must be gotten into the theatre. You must combat the prejudice against scenic and historical and scientific film. You must put into the public mind the same anticipation of romance and drama and action that they would expect to find in a Greta Garbo-John Gilbert picture. You must put into the selling of this picture every ounce of shrewd, analytic, resourceful and energetic showmanship that you've ever learned since you've entered this business. Mr. Zukor, Mr. Katz, Mr. Dembow, Mr. Chatkin, and Mr. Botsford expect it and won't accept less.

The Home Office Advertising department is doing everything in its power to help in the circuit-wide task of selling this picture. Fifty sets of 15 mimeographed special stories on Byrd have been sent out to all theatres playing this picture at an early date. This is hot news stuff which the papers will grab up like hot cakes. Also, ten special Byrd production stills of unusual eye-catching and ticket-selling value; three 11 by 14 portraits of Byrd by G. Maillard Kessler, noted photographer and friend of Byrd; one 11 by 14 portrait of Vander Veer and Rucker, the two Paramount cameramen with the expedition, also by Kessler. All these have been sent by mail. In addition to this, one 40 by 60 beautiful portrait of Byrd for lobby display, also by Kessler, has been sent by express to these theatres. Press Books, Manuals, Publix Opinion and all ad sales accessories are ready for you, loaded with helps.

Paramount To Help

To complement the concentrated activities of Publix showmen in the selling of this picture, Paramount is throwing behind this picture the full weight of its money, advertising brains and effort. A considerable amount of money will be spent by Paramount in 27 Publix key cities for special assisting ads, over and above what the theatres spend.

HELP WANTED!

The following night telegram was sent by Mr. Katz to all theatre managers scheduled to play "With Byrd At The South Pole":

We previewed finished print, "With Byrd at the South Pole." This is most sensational attraction in history of show business and believe greatest grosses ever known will be rolled up on this picture. May I count on you for greatest display of effort and energy on this picture which will help us at a time we need real help. Thanks.

SAM KATZ

BYRD FILM, GREAT ENTERTAINMENT

"The most satisfactory entertainment that ever bore the trademark of Paramount" is the way Division Director Milton H. Feld characterized "With Byrd At The South Pole" in a wire sent to all theatre managers in his division that will play this picture. The picture must be sold as big as the biggest special ever played, he instructed.

"Pre-viewed 'With Byrd At South Pole,' to-day," wired Mr. Feld. "Picture exceeds fondest expectation. Unquestionably greatest accomplishment in history of motion picture. Nothing ever created by great fiction writers can equal suspense, drama, comedy, tragedy and breathless adventure contained in this picture. Byrd's speech, musical treatment and Floyd Gibbons' inspiring description of scenes showing Byrd actually dropping flag over pole will absolutely hold every audience spellbound. Women, children and men alike will enthusiastically enjoy this epoch-making picture. Aside from being authentic pictorial record of one of the greatest achievements of all time, it is likewise one of the most satisfactory entertainments that ever bore trademark of Paramount. Sell this as big as the biggest special you ever played."

GREATER THAN 'COVERED WAGON'

The following telegram was sent by Mr. Sidney R. Kent to all exchange managers of eastern and western divisions and Canada:

Just screened "With Byrd at South Pole" before audience comprising Home Office staff and several circuit buyers and guests. Never have I seen a picture which moved me so deeply and this includes "The Covered Wagon." For thrilling, heart-gripping drama, this picture easily surpasses anything we have had in years and every one of big audience that saw it at Criterion Theatre this morning predicts one of Paramount's greatest box office smashes. Had this picture been staged in our own studio it could not possibly have been constructed to give greater dramatic climaxes. Comedy, pathos, human interest, patriotism, all are worked in beautifully to make a production that far and away surpasses the fondest hopes we have had for the last three years.. One of reactions which everybody got was that every man, woman and child in this country must see this picture and with schools letting out simultaneously with its release, your audiences should be tremendous. I cannot emphasize too strongly that every Paramount man must get behind this production to the utmost of his ability. Nothing but a superlative effort on our part can begin to measure up to great obligation placed upon us.

S. R. KENT

Every Theatre To Celebrate July 4th

(Continued from page One)

decorations significant to the holiday.

- The fourth of July motif should be carried out in all lobby displays. Perhaps you can get some old cannons, muskets, etc. from your local armory.
- Music and stage presentation should conform to the spirit of the holiday wherever possible. If you haven't any regular presentations, perhaps you can get some capable local talent to sing or play patriotic songs, etc.
- Advance Trailers suggesting a Safe and Sane Fourth at the Publix Theatre. This is particularly good where local communities stage Safe and Sane Fourth Drives and furnishes excellent tie-up possibilities.
- Special morning shows for the kids.
- Any variations or developments of these suggestions to which can be added better ones of your own. For hints, see bound volume of Publix Opinion. Particularly note Proper Etiquette in use of Flag.

MERCHANTS HELP PLUG 'ON PARADE'

A cake weight guessing contest was the highlight of an intensive "Paramount on Parade" campaign effected by J. A. Jones, manager of the Saenger Theatre, Pensacola, Fla. Merchants co-operative ro-togravure heralds, street bally-hoos, a Philco tie-up, and a special front enhanced by colored stills were some of the other means of exploiting the "party of the stars."

A huge cake displayed in the lobby of the theatre formed the basis of the contest. The baker distributed 3000 guessing blanks which contained copy on the picture. These blanks were placed in bread and cake packages, thus guaranteeing widespread circulation and subsequent word of mouth comment.

PARAMOUNT'S BIGGEST SELLING ACE!

The following telegram was sent by Mr. David J. Chatkin to all district and division managers immediately following the pre-view of the Byrd film.

Just saw "With Byrd at the South Pole." In my opinion this is unquestionably greatest picture of its kind ever made by any company. It has thrills, laughs, human interest, and when Floyd Gibbons begins to describe in his own manner Byrd flying over the South Pole, your emotions are raised to the highest pitch. You need have no hesitancy in telling everyone of your boys that they have the greatest piece of property to sell the public that Paramount has been fortunate enough to secure for them. Every ounce of ingenuity and energy should be placed behind same and it will be well worth all this.

D. J. CHATKIN

DO THESE! JULY 5-11 PROFIT - PRESSURE!

Here are a few things for you to TRY to accomplish for the PROFIT WEEK that Mr. Katz demands during July 5—11. Each of these ideas HAS been done OFTEN, by many showmen. Prove that you can do them! For every one you can't do, substitute an effective idea of your own! But don't do less than 20 separate big things for the box-office benefit of this week. Do these and ADD some more. Tell us about it afterward, and send fac-similes. Only REAL non-eye-wash evidence of a WHALE OF A CAMPAIGN will satisfy Mr. Katz.

1. July 5 thruout the history of de luxe show business, has always marked the swing of public interest from the peak rush towards out-door recreation, back to the theatre.

2. This year will be no exception. Publix, like every other business this year, has fallen behind on its second quarter of reasonable profit expectancy. Therefore, it has to be made up. The best way to make it up is to start quick. The quickest time is the first opportunity. That opportunity is July 5—11. Be ready to get aboard the week of July 5—11, by planning TODAY and putting those plans into work today.

3. Your bookings are set, or should be. They can be, in 24 hours from now, front show and all.

4. Plan a special flash "front" for your theatre that lets the legend dominate: JULY 5—11. "PUBLIX NEW-SEASON INAUGURATION-SHOW." Fargo's First Fling At The Year's New Fun!" See how this is typographically displayed in an adjoining column on this page. Use this as the campaign catch-thought. Follow it with your entire sales effort for your July 5—11 current show, and then under it, refer to a dozen or twenty of the COMING BIG ATTRACTIONS.

5. Go to ALL of the nearest film exchanges. Borrow ALL of the empty film cans of ALL sizes. Get a truck load if you can. You only need them for a day. Paint them in glittering silver paint. Tie a gaudy colored cheese-cloth, big bow ribbon on each. Turn out the Boy Scouts, or any other big uniformed troupe you can get to parade. Stage a monster parade noon hour, on July 5 or 6. Let a squad of boys parade as "honor guard" to each can. Be sure that one boy in each squad carries a big placard-on-a-stick, which says: "This is JACK OAKIE in 'THE SOCIAL LION' coming soon to The PARAMOUNT." String out about twenty of such squads each squad placarding a different coming attraction. Lead off the parade, of course, with a ballyhoo such as a band or a drum corps, and follow it with a decorated truck, on the platform of which you have built a big pedestal for the GOLD-painted film-cans representing your CURRENT SHOW. Precede this properly bannered truck with a squad of marchers carrying placards that read: "Come To The PARAMOUNT THIS WEEK." On the truck itself, have bathing-girls, if possible, carrying silk ribbons tied to placards announcing each of the BIG EVENTS on your CURRENT program. Put a couple of megaphonists on each side of the truck to yell announcements along the route of the parade. Parade up to the Chamber of Commerce, where you've previously planted the newspaper photographers, and movie cameras (if you can get 'em,) and reporters, where the Official Committee poses for a newspaper picture and passes out a few gems of wisdom for the reporters you've lured there. Those gems of wisdom of course, are to the effect that Local Banker Fluzwuggle declares that such great entertainment as you're bringing to your theatre, is a great thing for the prosperity of your town because it brings every week, visitors from surrounding counties equivalent of one-third of the town's population. Thus you not only get the ballyhoo benefits of a parade, but you also break into the news columns with a story and photo of your town notables as they apparently sponsor your parade. Be sure to fix it for the story-and-picture on the parade, with the managing editors and business managers of each newspaper, a day in advance.

6. Decorate your theatre AGAIN! Don't let your faded July 4 decorations hang. Get fresh ones! Different colors and shapes! For night display, plant a battery of auto headlights on several trucks, which you park across the street, and point them at your theatre front. Will the police let you burn green and red fire every night during your NEW SEASON INAUGURAL SHOW? IT'S AN EYE CATCHER, IF YOU BURN BIG ENOUGH gobs of it. Look out you don't injure pedestrians with it or frighten horses and Fords.

7. The factory whistles all blow at 12, 5 and 6 o'clock daily in any town, but can you fix it to get about fifty of them to blow at 11 A. M. on July 5, to herald the opening of Your Big Event. Ducats properly placed will do it. And you can get a news item in advance in the papers. Also a special small display ad on a news-page, announcing that "the whistles of Fargo will blow to celebrate the opening of the Paramount's Gala New Season Inaugural-Show" today.

8. Any extra money you spend should be spent for a banner that stretches across the street from your theatre; or the main business intersection; for radio talent that you can GIVE to your local stations a week in advance, so you can work-in announcements of the July 5—11 show. For a few extra inches daily, of newspaper space that will permit you to BLAST the message across to readers that the wonderful show you have this week is this town's first fling at the NEW fun of the NEW shows of the NEW season.

9. In your bound volume of Publix Opinion of November 15, 1929 and December 6, 1929, is outlined how you can have a daily noon hour parade. THIS is the time-of-times to do a daily parade if you ever hoped to do it! Your General Motors County Distributor will gladly use a few of each of his numerous auto lines, to do it, and supply the ballyhooing drivers to toot the horns. They'll also provide the placards. Don't use cloth. Use placards-on-a-stick, and get a bathing girl to ride in each car and hold the placard. Banners wrinkle into illegibility; it's easier to sell distributors if you use placards, which neither mar nor hide the beauty of their cars. Where do you get parading bathing girls? Get them from any dance-hall by staging a quick contest for them. They appear in your parade first, and are picked that night in the ball room. Cash prizes and ticket-prizes get 'em, and they're worth in street-parade flash what the prizes cost.

10. Write a personal letter to the head of every industry, store, factory or shop, and ask if he won't help arrange for his employees and families to have the fun of a "special night" or special matinee during that week. Tell him it all dovetails into the national business men's plan of stirring up town-enthusiasm for optimism that is needed to replace the pessimism caused by the recent depression. The right kind of sales-letter has a 50-50 chance to do it, if followed by a visit in person by a SMART "special representative" who is well worth the weeks salary you'll pay if she WORKS HARD, and contacts a dozen factory heads a day, a week in advance.

11. Sell the July 5—11 idea with a co-op page; with co-op heralds or rotos; and get a dozen big kids in costume to stalk in pairs, thru the streets carrying placards and ringing a bell.

12. Those ENTERTAINMENT SPECIALS ought to be overworked on this idea. They're campaign-giants for you, if you can get one.

13. COPY! Thoughtful Imaginative Copy! Real Selling Copy! Enthusiastic Alluring Copy! Funny copy! Human Copy! Local Copy! Emotional Copy! Shock-and-sock Copy! Think it out! Write it and re-write it now for your POSTERS, TRAILERS, NEWS STORIES AND STUNTS, AND YOUR DISPLAY ADS. Don't release it to the compositors until it YELLS AND SELLS!! Good COPY WILL WIN THIS WAR FOR YOU! Bad Copy, no matter what else YOU do, will lose it.

14. In this issue is a MODEL News-publicity story to crack in your papers on June 28. Follow it up with others like it, every day. Get pictures in the news-pages every day if you can. News-pictures of stunts that tie up the idea, or that will promote any activity that gives prominence to your July 5—11 show.

15. On page 5 of this issue is a collection of suggested catch-lines, selling-paragraphs, etc. for use in trailers, ads, posters. Try not to use them by creating some BETTER ones. But if you can't, then use these! Your Editor got bald three hours too soon, on account of them.

16. Go into a huddle TODAY with each of these for ideas and help: Your best friend among the idea-spouting reporters and editors on EACH paper; the mayor; the chief of police; the chamber of commerce president; the business manager of each newspaper who will be glad to solicit special ads for July 5 paper that read: "We Congratulate The Paramount Theatre On Its Great New Season Inaugural-Show, because WE TOO are prepared with our New Merchandise for You!" Same idea will get you all the free no-ducat window displays you could wish for; possibly also a lot of co-op heralds for which they pay and distribute.

17. Get the most noted ex-local citizen of your town who is now living in New York, to write to you, saying that he has just heard of your great new shows that are being launched with your INAUGURAL SHOW, and that there's nothing better in New York. Everybody thinks that New York has the best shows, which is strictly the bunk! Broadway moved to Mainstreet when the screen got its tonsils, only Mainstreet hasn't yet been told and sold the complete truth. You sell 'em NOW!

18. The stars of your July 5—11 feature picture will send the following telegram from New York or Hollywood, to your Chamber Of Commerce President, if you fix it with him to give copies of the telegram to each city editor: Telegram reads: "Congratulations to you folks in Bismarck, on your coming year of great shows at the Paramount. Thanks for picking mine to start off the parade of big shows. They're all great shows, and they'll bring more visitors to Bismarck than any attractions ever boasted by any previous year in the history of show business. That ought to help your prosperity, which I hope is bigger and better than it ever has been. Signed, Nancy Carroll. All you have to do to have this wire sent, is to write today to your Division Advertising Manager at the Home Office, and he'll wire it in the name of any July 5—11 star or stars you ask for. That telegram ought to be a good lobby display, after the Local Bigshot has been photographed with it for the local newspapers.

19. Stencil on 3-sheet-size white paper: "JULY 5—11 is NEW SEASON INAUGURATION-SHOW AT THE PARAMOUNT THEATRE. You won't dare miss it!" Or make printed block 3-sheets of them. Get your billposter, or someone to paste them at right-angles, on each of the four corners of a dozen of the busiest intersections in town. Do this pasting at 4 o'clock in the morning. They'll only live a day—but how they will "light up" your town with the idea. Send violets to the wife of the police chief the day before.

20. TODAY—for the love of mike and your conscience,—dig up every scrap of printed information of your WHOLE show—front and feature, and reduce it to what YOU think is an ad that tells the whole story. Then stage a special midnight dress-rehearsal if you can, a week in advance, and get ALL of your REAL friends—you don't want a mob (not over a dozen friends and near-friends). Let them see it. Don't let them get away after they've seen it. Make them go into a huddle with you, while you jot down ideas of WHAT to do and HOW to do it and WHO can or WILL help you and your staff do it. That "It" means that you're talking about your CURRENT, JULY 5—11 show. That's the REAL thing you're selling, but your NEW SEASON story is the colorful, eye-and-thought-catching ten percent that it takes to give color to your campaign. If you can't stage the preview a week in advance for those few personal boosters of yours, then get all those folks together TODAY for a conference in which you carefully go over all of the information and material and ad-accessories of that same show. Be sure you have the sales helps, and try to get the sales helps plus that week in advance dress-rehearsal.

USE THIS FOR "COPY" JULY 5-11

HERE ARE THE JULY 5-11 BOOKINGS!

Here is the list of attractions that will be current in Publix during the week of July 5-11, which Publix showmen will profitably send in as a special "New Season Inauguration Show!"

"With Byrd"; "Border Legion"; "Social Lion"; "Unholy Three"; "So This Is London."

By a special effort, Mr. Saal was able to get a pre-release on "Unholy Three," Lon Chaney's first talker, for the following towns, for that week:

Detroit, Charlotte, Mobile, Shreveport, Scranton, El Paso, Beaumont, Ft. Worth, Chicago, Minneapolis, Salt Lake City, Omaha, Des Moines, Birmingham, San Antonio, Dallas, Denver, Miami, Tampa, Jacksonville, Fla., Winston-Salem, Greenville, Chattanooga, and Knoxville.

Advance reports on all of these attractions, some of which have already had several successful engagements, indicate that you may expect full box office satisfaction from them—and more than that in proportion to the effort and showmanship you put behind each one.

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Publix New Season
GALA INAUGURATION
SHOW!!

Fargo's First Fling at the Year's New Fun!"

Don't Say "It Can't Be Done::" It Will Be Done!! It Must Be Done!!
Make JULY 5-11 the week your town will love to remember!! The week that revived theatre-going and made everybody witness an amazing succession of marvelous shows.

DIVISION STANDING UPSET IN FINAL CONTEST FRENZY

After a period of frenzied activity and superlative showmanship, John Balaban's Chicago and Detroit Divisions forged ahead of Milton Feld's Division "A" and now leads in the Second Quarter profit contest by a margin of five points. This is a reversal of the positions held by the leaders, at the end of April. Third place is held by the Southeastern and North Carolina Division under J. A. Koerpel and R. B. Wilby.

Although division standing will have no bearing on the individual prize winners, the final spurt felt throughout the circuit has been strong enough to change not only the individual managerial positions but division standings as well.

As a result Mr. Chatkin, examining contest figures, declared that no estimate of the final contest figures could be formulated until after the quarter itself had ended.

Changes Upset Dope

The tabulation of standings as of May 31st has been rendered far more difficult than was the task of setting standings for the month previous due to the very many changes which have taken place in Publix theatre groups in one after another of the divisions of the circuit.

In presenting the relative standings of theatres within their divisions, which are printed on another page of this issue of Publix Opinion, this fact has been borne in mind and an effort has been made to note each and every instance in which there has occurred some change which might affect the standings of the theatre or the district, or that of the theatre manager or the district manager. Due to the delay in receiving exact information from the field in some instances, it may be that this table of results has not covered each and every change which occurred prior to May 31st. It is for that reason, that the entire organization is cautioned to accept this tabulation of comparative standings with reserve. Its publication at this time is in the nature of an exposition of the general trend of comparative positions in the Second Quarter contest.

"We will have plenty to say," says Mr. Chatkin, "after the final figures have been compiled and rectified. I feel that it is needless, therefore, to attempt anything in the nature of a definite statement at this time."

How Divisions Stand

This is not a contest between divisions. As a matter of general interest, however, it is to be noted that in addition to division changes noted above, M. J. Mullin's New York and New England Division has gone into fourth place, moving up from fifth position, which it held May 31st. L. E. Schneider's Southwestern Division likewise has moved up from eighth position to fifth, and Arthur Mayer's Central Division, which was in fourth position at the end of April, finds itself in sixth position at the end of May. Only a margin of six points, however, separates the four divisions listed in third, fourth, fifth and sixth positions, and even a single week's results is apt to upset any of these positions.

In seventh position we find the Ohio and Kentucky Division under Harry Katz, it having dropped from third position at the end of April. Jules J. Rubens Great States and Indiana Division has moved down from seventh to eighth; it may be noted in passing that only a fraction of a percent separates these two positions.

Regarding the four remaining divisions the following developments have occurred: George Walsh's Saenger Division has moved up from eleventh position to ninth; E. R. Ruben's Northwestern Division has moved down from ninth to tenth; and J. J. Friedl's Seaboard Division has moved down from tenth to 11th; The Western and Pacific Coast Division remains in twelfth place.

N. Y. SHOWMEN THRILLED BY STYLE FILM

(Continued from page One)

out, choice of models, and exquisite costumes bears all the distinguishing elegance of a copy of the finest fashion magazines in the country, which sponsor the production.

What will particularly appeal to the feminine trade, is that the entire ensemble of a woman's attire is taken up in detail, including dress, coat, hat, shoes and stockings, gloves and purse. Consequently, women will learn, not only what is worn by the style leaders of the world, but also, how to wear it. Furthermore, added interest is gained in the knowledge that the identical merchandise may be obtained at a local store. Two types of film will be made representing models sold in metropolitan department stores and those of smaller towns. Another interesting sidelight is that valuable tips are given women in planning their own costumes, even if they do not wear the identical clothes portrayed on the screen.

Letter By Mr. Katz

Mr. Katz has sent a letter to all theatre managers, directing them to re-read carefully the article on style films in Publix Opinion, Week of June 13, and explaining the significance of this new feature as an added box-office lure. In this letter, all managers were instructed by Mr. Katz to call on the leading merchant in their town at exactly 10:45 a. m. on June 27th, and show him the story in Publix Opinion. Also, with the air of letting him in on a good thing first, the manager will show the merchant another letter written to him by Mr. Katz, requesting him to select the most representative merchant in town to sponsor the style film in that particular community. The wording of the letter is such that the slightest suggestion of a sales talk is studiously avoided. The manager is merely tipping off his contact in that community—which, naturally, is the best store in town—to a means of gaining added business and valuable publicity for the store. The store is to wire the Theatre Service Corporation, Graybar Building, New York, for full particulars.

The important thing to bear in mind in this connection is that, like all associations between a Publix theatre and the local merchant, YOU ARE DOING THE MERCHANT A FAVOR and not the other way around. This is a point which Publix Opinion has hammered away at since its inception, as a survey of the Bound Volume will show.

The moment arrangements were completed between Publix and W. Johnson, of the Theatre Service Corporation, Mr. Katz specifically commended everyone in Publix to lend the utmost co-operation to this new feature of our business. By successfully interesting the merchant in the manner indicated by the letters, you will be following Mr. Katz' instructions, substantially boosting your box-office while enhancing your presentation, and, at the same time, doing a good turn for your friend, the leading merchant in town.

"Rogue Song" Exploitation Fills House

The town of Denver, Colo., certainly was "Rogue Song" conscious when that picture played at the Rialto. Out of 30 stunts planned in his extensive advance campaign, M. D. Cohn, manager, successfully completed fifteen, which resulted in capacity business and an extended run.

The Robbins Music company and the local Victor people donated a considerable sum of money to exploit the picture. In addition to the availability of this increased revenue, Cohn promoted 25,000 heralds and 1000 window cards from the local Metro exchange. Badges on music store clerks and banners on radio service and music store trucks also aided in plugging the picture. Snipes were provided for taxicabs. Telegrams were sent to large institutions addressed to employees. Appropriate cut-outs of Tibbett, with copy, were placed in leading stores, together with unusual window displays. An ad paid for by the Victor dealer, told of display of radios in foyer of theatre, and also advertised the picture.

Local radio station featured recorded songs from picture, mentioning theatre and playdate. A tie-up with the town newspaper, in connection with brake testing device was good for several stories.

GOLF SHOW

Recent live lobby activity at the Paramount, Springfield, Mass., included a golf show, with equipment and services of a professional supplied by a local sport shop at no cost to the theatre. District Publicity Director Ray Puckett responsible.

SEASON OPENS JULY 5 WITH HUGE SHOW

Telegraphic advices from his New York booking agents, giving a list of available super-attractions for the new season of theatre going which officially starts everywhere during the week of July 5-11, sent Manager Albert D. Grobber of the Cleveland Paramount into an ecstasy today.

Localize by changing names and facts to fit and plant this in each daily paper. Follow it up with other stories and pictures, daily.

This coming new season contains so many first magnitude attractions that its hard to pick the most valuable from among them," he said.

Publix theatres thruout the world will launch the new season of film attractions, starting July 5. In this city, the opening of the season will be made a gala social and civic affair, in celebration of the exceptionally fine selection of entertainment Manager Grobber was able to get for his theatre.

This celebration will take the form of a special new-season inaugural-show. As the principal feature of this new-season inaugural-show, Manager Grobber will offer the premiere of Lon Chaney's first all-talking drama, "The Unholy Three," simultaneously with its engagement in New York, Chicago and Los Angeles. On the same program, Eddie Cantor's short comedy "Insurance" will be offered, as well as the musical comedy miniature "Kandy Kabaret," a zesty musical offering by an amazing group of

talented children. For stage and musical diversion, Musical Director Yonquill Tzimis, assisted by the Wesleyan Glee Club Double Bass Quartette, will offer the choral-symphonic overture, "Poop-poo-padoop" from "Salome," Miss Ethylinde Chicago-Alton will sing the aria. A specialty will also be offered by the Wesleyan Campus Crooners, as an extra added attraction.

At the first evening performance Monday evening, Mayor Hiram Walker, and J. E. Willing-whistle, President of the Little Wonder Tire Vulcanizing Company, will both be guests of honor and will give brief talks on the economic value to this community afforded by the thousands of visitors who come to the Paramount theatre every week from nearby towns. According to Manager Grobber, nearly one fourth of all of his patronage daily comes from small communities surrounding this city. Mr. Willing-whistle, as President of The Chamber of Commerce, will present the Chamber Of Commerce Silver Cup to Manager Grobber, on this occasion, as a tribute to the influence the Paramount theatre has in building the prosperity of this city.

PUBLIX TO TAKE ADVANTAGE OF UP-CURVE

(Continued from page One)

tendency a week sooner, and thus turn what might otherwise be a quiet box office week into an additional profit-winner. Last year the month of July was five times as profitable as June. The year before, it was four times as big.

Your knowledge is now complete as to your attractions for the next few months.

Now you need a shock-campaign to launch the list of coming attractions into the consciousness of your public. You can do it, and at the same time, use it as an excuse for the special exploitation that will sell your current show.

Show business has been in a depression for several months, and anything you can do to hasten its swing to higher levels is most urgently needed. The bigger you can make July of this year, the more you help remove the effects of the April, May and June general economic depression which is now lifted. Your bookings for July 5-11 are already set, Mr. Saal advises, and your attraction that week is either a big one, or one which properly sold, can be built up into a big one.

Because the time for preparation is very short, in this issue of PUBLIX OPINION your Editor has prepared a list of "possible things to try to do," which have been duly approved by Mr. Katz and Mr. Chatkin.

You'll find this on Page 3 of this issue. Change or adapt the ideas to suit your local needs and conditions, and add any others that you might think of as helpful.

By putting over the week of July 5 as a special profit week, PUBLIX OPINION thinks you will be paying the finest compliment imaginable to the foresight of Mr. Katz. It is one of the few compliments he wants, and appreciates. It is an effort that won't need a letter to apprise him that he's had a compliment from you and your staff. Your box office statement at the end of the week will be as sufficiently prominent and convincing as the right colored ink can make it.

MUSIC DEPT. ISSUES FADER CUES FOR BYRD PICTURE

A fader cue sheet to be used during the showing of "With Byrd at the South Pole" has been issued by Boris Morros, general music director.

Variations in volume, it has been found at the Criterion in New York, vastly improve the quality of the presentation, the proper emphasis being placed automatically.

It is assumed that your normal fader setting is different than the one used in this schedule. If this is so in your theatre, change your reading to correspond. SAVE THIS RECORD!

WARNING CUES

Reels 1 and 2:

Brilliant Opening

Open at

Byrd Begins to Speak

After Byrd's Speech

Reels 3 and 4—Continue at

First Blizzard—Title: But Before Huts Are Finished, The Antarctic Strikes First Blow

After Blizzard—Title: The Blizzard Goes as Suddenly as It Came

Second Blizzard—Title: When the Blizzard Falls with Swiftess and Fury of a Tornado

Rescue Plane Starts—Title: At the First Break in the Weather Byrd Heads the Searching Party

(Plane Starts About Fourth Scene After Above Title)

After Plane Disappears in Sky

Night Sequence—Title: The Long Night is at Hand, etc.

Reels 5 and 6: Continue at

Outside Night Sequence—Title: Meanwhile What Changes Are Taking Place etc.

Men With Baby Pictures—Title: In A Night Four Months Long, Memories, etc.

Dog Teams Start—Title: The Great Polar Campaign Is On

Reels 7 and 8: Begin At

With the First Title:

(Blizzard)—(Title: Suddenly the Antarctic Strikes Again).

Warning: Offstage Voice Comes on Four Scenes After Polar Plane Starts Taxi-ing on Snow.

As the Music Fades Out, with the Plane Heading Toward Audience.

Raise The Fader To

At Change of Seven Into Eight (Both on same reel, of course).

Lower To

(This Comes on Scene of Men in Little America Waiting for News Just After Plane Has Climbed Over Queen Maud Range).

After Spoken Words—"Listening, listening, always listening."

Closing: After Last Offstage Word "Achievement" and Beginning with Silhouette Scene of Man and Dog On Boat.

Raise Fader To

And Hold Till Finish.

FADER SETTING

10

12

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11

6 RADIOS GIVEN AWAY IN WEEK

Radio dealers of the Twin Cities are so anxious to break into the Minnesota theatre that the high-powered Northwest Division publicity department recently promoted a half dozen \$200 radios to be given away from the stage over a period of a week, in addition to three half-page newspaper ads to publicize the stunt, with 90 per cent of the copy devoted to the theatre.

In return therefore, a 1-frame trailer on the screen plugging the radio giveaways casually credited the distributor. Space for a display of five radios was also provided on the mezzanine lounge.

Numbered coupons, paid for by the radio people, were distributed to incoming patrons during the week. Between shows each evening, excepting Sunday, the master of ceremonies drew the winning number from a barrel. In order to qualify, the holder of the winning ticket had to be in the house at the time of the drawing.

The art work and copy for the ads was laid out by the theatre ad department and so effectively handled that Minnesota Theatre and its master of ceremonies received the proper share of space.

TOWN EXPLOITED BY MANY STUNTS

Merchant co-operative tie-ups in Joliet, Ill., have been of such mutual advantage that a letter thanking the Rialto management was received from a motor sales corporation, expressing a desire to make an annual event of an "Automobile Show" recently held at the theatre, where a Chevrolet was awarded to a patron holding the lucky number.

Joliet residents have also been treated to song and humor rendered by entertainers aboard the Publix Sound Train during the celebration of the fourth anniversary of the Rialto. City Manager M. E. Berman also forwards the information that he effectively used a suggested tip from Publix Opinion in placing display frames in railroad depots and hotels. On an otherwise "blue" Monday night, a suite of furniture, donated by local dealer and awarded to lucky holder, grossed considerable. A lobby stunt that was viewed by thousands of patrons was the exhibiting of a miniature Swiss village, made up of 22,000 parts.

BOSTON CONTEST ON FUNNY FACES

Claiming that Joe E. Brown and Winnie Lightner, stars of "Hold Everything," have no monopoly on "funny faces," and that many embryo comedians in Boston could outclass them, at least in that respect, Jack Goldstein and Floyd Bell of the Olympia and Uptown publicity staff sold the Boston Globe on a "Funny Face Contest."

Globe donated \$15 and \$10 first and second prizes for "funny face" photos submitted, theatres ten pairs of great tickets for runners-up. Contest netted nine stories on successive days, six with photos of Brown or Lightner, one with layout of winners. The display frame of photos submitted placed in front of the Olympia by Manager George Laby also attracted attention.

Ushers Dress in Style For "Putting On The Ritz"

Manager Joseph S. Borenstein of the Imperial Theatre, Pawtucket, R. I., had his ushers toggled out in formal morning clothes for a week in advance to exploit "Puttin' on the Ritz."

In addition to wearing high silk hats and carrying a cane, the ushers wore ribbons across their chests on which appeared the title of picture.

CATCH - LINES AND SOCK - PARAGRAPHS TO SELL JULY 5-11 NEW-SEASON-SHOW

TIPS!!

1. If you can think of a BETTER public designation than NEW SEASON INAUGURAL-SHOW, go ahead and use it. The Home Office selected this as the best of a dozen suggestions. If you DO use this designation, BE SURE to HYPHENATE "INAUGURATION-SHOW" so the public won't get the idea that you're just selling the idea of NEW SEASON INAUGURAL. That hyphen between the last two words, does the trick that sells your current show. Follow this tip on every piece of copy you display for July 5-11.

2. For advance stuff, a teaser that will help will be the use of unusually big and dominant dates that shout "JULY 5-11." Under it, in small type, adding a line each day, in this order:

"Watch this space daily."

(I) "Coming To Town!"

(II) "Sensational! Huge!"

(III) "The First of the coming year's New thrills!"

(IV) So Big And Great! It had to be big, and great to launch the new season of big and great thrills!

(V) "THE NEW SEASON INAUGURAL-SHOW" AT THE PARAMOUNT, OF COURSE! Eight Great Events, including the premiere simultaneously with New York and Chicago, of LON CHANEY'S first all-talking drama, "THE UNHOLY THREE." It's a play you'll enjoy and always remember. See it with seven extra program events.

3. If you don't like teasers, give proper typographical emphasis and display to the above Number "2," and use it as a straight type-display ad in a special art-border. Just kill the line: "Watch this space daily."

4. If your theatre policy calls for more than a single change of program weekly, call it NEW SEASON INAUGURAL-SHOW WEEK! Let the top-fourth of your space carry the general story, and divide the remaining space equally between your split-week changes of program.

5. Don't use any of the language you made thread-bare in copy during the three drive-months of the Second Quarter Drive. Get away entirely from anything reminiscent of what you did then. Make this look new, and different.

CATCH - LINES

A show that will give you the theatre-going habit!

Today starts the NEW SEASON of great new attractions For The Paramount Theatre! We created a Huge and Wonderful Show worthy to inaugurate the coming years parade of enjoyment!

SEE THIS SHOW! IT GIVES YOU THE HAPPINESS HABIT FOR ALL YEAR!

Come On, Everybody! Thrill To The FIRST of the Big Shows of the New Season's best! It Starts Today!

SEE THIS SHOW—AND YOU'LL SEE ALL THE REST!!

Authors! Authors! Authors!

The NEW SEASON of theatredom starts today!! This year the mode is for the MINDS behind the stars and directors—the Authors! Humor! Drama! Romance!! The master creators of the whole world were signed up to create these great shows! You'll see your favorite stars, and new stars that soon will be your favorites! The New Year in the theatre is a startling advancement for your entertainment!

The FIRST BIG SHOW starts TODAY!! Be Here, so you can tell your friends!

The Big NEW YEAR'S EVENT OF THE THEATRE!!

July 5 starts the NEW season of great NEW entertainment!!

New ideas! New kinds of entertainment!!

Be Here! See the FIRST of the BIG NEW SHOWS!!

We had to have a GREAT show to inaugurate the new season, and Here It Is!!

AVIATION LOBBY ON "YOUNG EAGLES"

"Young Eagles" on the screen and young "eagles" in the lobby made an almost perfect tie-up of lobby display and picture at the Tower, Chicago, for a week prior to and during the showing of the Rogers' picture. Model planes flown around the lobby by two boys who are members of a play-ground club holding several world's records in model plane flying formed the main part of the display. Aviation paraphernalia made up the rest.

Manager M. Conner and his assistant, J. Norris, got busy two weeks in advance, and contacted the South Park Board, which fosters recreation for boys. Permission was secured for two boys to come to the theatre each day with their airplane models.

By actual count during a two-hour evening period, not one patron failed to watch the lobby activity. Cost to the theatre was one dollar per day—the boys refused to take more than fifty cents each for supper money, because of their amateur standing!

ATHLETIC SHOW IN DETROIT THEATRES

A sports carnival recently held at several of the Publix Detroit theatres in which bulk of cost was borne by co-operating merchant proved a tremendous box-office draw. Arranged by Harry Lustgarten, general manager, attractive lobby displays were placed in the Annex, Century, Royal Oak, Redford and Alhambra theatres, advertising the affair.

Publicity was given to the occasion by means of an elaborate display, one week prior to the lucky drawing night, known as "Sport Carnival Night." Trailers were run on the various screens calling attention to the exhibit and contest, 25,000 circulars listing current and coming attractions were printed by the merchant and distributed by each theatre. Sporting goods merchant also ran theatre box in daily newspaper ads. Patrons attending the theatres were given tickets which they saved until the "Sport Carnival Night," when merchandise from the lobby exhibits was presented to lucky holders.

The five theatres were filled on the night of the drawings and a good mailing list was obtained. Total cost to each theatre was price of trailer. Due to appropriateness of stunt, more than ordinary interest was displayed by participants.

New Haven Contest Story Breaks Nationally Via UP

Contest to select a name for the recently-discovered planet featured Publicity Director Ben M. Cohen's campaign on "Light of Western Stars" at the New Haven Paramount. Judges were Professor Schlesinger, Yale astronomist, the editor of the New Haven Times, and Manager Walter Lloyd. Furniture store offered a Mary Brian Lane Chest as prize, and cooperated with window displays and newspaper advertising. Timeliness of idea, and newspaper tie-up, assured publicity; in fact, the story was picked up by the United Press and broadcast over the country.

ROCKETS' GLARE

A barrage of rockets fired from the theatre roof the night of the opening of "All Quiet On The Western Front," gave effect of Broadway opening to the presentation at the Paramount Theatre, Detroit. This was in addition to other exploitation along traditional lines planned by Fred Roche of the theatre.

CANDY VENDERS IN TWIN CITIES

This course of training will be repeated in all key cities so that a thorough understanding of the proper means of operating the venders will be had by all who must take care of them.

PROPER SOUND LEVEL

This is a subject on which many warnings have been given. Very few will be given in the future. It is assumed that our managers are competent to handle their jobs. I expect them to do so properly.

BYRD ADS IN NEW YORK

copy that stressed the authenticity of the record and "the greatest story of adventure ever filmed." Bear this in mind when preparing your own ads.

3 Col. - 12"



Now after two years you can really see it!

The only sight and sound record of the world's most amazing exploit!

"WITH BYRD AT THE SOUTH POLE"

PARAMOUNT'S feature—adventure—romance

Here it is! The greatest story of adventure ever filmed! A true record of terrifying exploits and unflagging courage in uncharted lands! The amazing feats of a valiant band of men led by the nation's hero, Admiral Byrd, young, handsome and fearless. Stark drama from the bottom of the world. Rare humor that only high dating could create!

For heretofore suspense, startling drama, sheer entertainment—there has never been anything like it. You simply can't miss it!



THE NEW "GLOBE" SHOW WORLD

FLOYD GIBBONS in this picture tells you in his thrilling way of Byrd's exciting adventures.

3 Col. - 12"

An unforgettable exploit that every man, woman and child should see!



REAR ADMIRAL RICHARD BYRD the gallant young leader of one of the most courageous expeditions of modern times.

"WITH BYRD AT THE SOUTH POLE"

PARAMOUNT'S sight and sound record of the world's most amazing event!

NOW you can see it! The greatest story of adventure ever filmed! You're actually there, yourself, with this handsome young hero and his valiant band in this realistic camera record!

ONE of the real thrills of a lifetime! It's an unforgettable event that no man, woman, or child dare miss!



THE NEW "GLOBE" SHOW WORLD

3 Col. - 12"



Absolutely authentic!

The greatest story of adventure ever filmed! A true record of terrifying risks and unflagging courage in uncharted lands.

"WITH BYRD AT THE SOUTH POLE"

PARAMOUNT'S sight and sound record of the world's most amazing exploit

Here is an unforgettable event that every man, woman and child should see! A true picture! Shown, stark drama that will hold you breathless from the start, and give you something to remember all your life!



THE NEW "GLOBE" SHOW WORLD

3 Col. - 6 1/4"

First and Exclusive Showing!

The greatest story of adventure ever filmed!

"WITH BYRD at the South Pole"

PARAMOUNT'S authentic feature of terrifying exploits and unflagging courage in uncharted lands!

Begins TOMORROW at 7 P. M.

COOL RIALTO

HOUSE OF MITS. TIMES SQUARE



REAR ADMIRAL RICHARD BYRD the gallant young leader of one of the most courageous expeditions of modern times.

4 Col. - 6 1/4"

First and Exclusive Showing!

The only sight and sound record of the world's most amazing event!

"With BYRD at the SOUTH POLE"

PARAMOUNT'S feature—adventure—romance

The greatest story of adventure ever filmed! The amazing feats of a valiant band of men led by the nation's hero, Admiral Byrd, young, handsome and fearless.

COOL RIALTO

HOUSE OF MITS. TIMES SQUARE



BEGINS TOMORROW at 7 P. M.

3 Col. - 5 1/4"

First and Exclusive Showing!

Begins FRIDAY at 7 p. m.

"WITH BYRD at the SOUTH POLE"

PARAMOUNT'S absolutely authentic feature—record of the greatest adventure of modern times! The thrill you've waited two years for!

COOL RIALTO

HOUSE OF MITS. TIMES SQUARE



FLOYD GIBBONS in this picture, tells you in his thrilling way of Byrd's amazing adventures.

CHICAGO LOBBY DISPLAY SELLS CLARA BOW

On the mezzanine level a large cut-out design surrounded Miss Bow's photo-enlargement face with

ONLY A ROSE
At the request of Manager Mat Press of the Saenger Theatre, Hope, Ark., members of the theatre Kiddie Club brought roses from home to decorate lobby during run of "Vagabond King."

ONLY A ROSE

At the request of Manager Mat Press of the Saenger Theatre, Hope, Ark., members of the theatre Kiddie Club brought roses from home to decorate lobby during run of "Vagabond King."

N. Y. RIALTO GETS FREE RADIO PLUG

The National Motion Picture League broadcasts a ten-minute program weekly, in which current Broadway pictures are discussed and songs from these pictures are sung by Jeffrey. Needless to say, Paramount pictures and Public theatres are the predominating topics of the period. In this manner, "The Big Pond," at that time playing at the Rialto, received three free plugs over the air. The same program is repeated over another station, the following day, in a fifteen-minute broadcast.

Cameo Theatre, Youngstown, Ohio, opened on May 30th, with M. N. Hillyer as manager. Hillyer was promoted to his new post from the assistant managership of the State, Youngstown, where he is succeeded by Art Reeves.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	TOWN	OPENING DATE
Des Moines	Des Moines, Ia.	July 10
Lyric	Watertown, S. D.	July 14, 1929

GOWTHORPE SAW THEATRES INCREASE IN NUMBER FROM THREE TO FIFTEEN HUNDRED

In the course of his long and varied career with the Paramount Publix Corporation, M. F. Gowthorpe, Publix Cost Control Executive, has twice been stationed in Boston. To this many have attributed his measured, cultivated manner of speaking.

Boston, however, had nothing to do with it. The foundation for that cultured manner was laid in the little city of King's Lynn, England. There, three years before the turn of the century, the Gowthorpe family, almost as old as the ancient town, celebrated the birth of a son, Montague Frederick.

In King's Lynn, which lies near the historic marsh which played havoc with King John's army as it skirted the seacoast, Gowthorpe attended the public schools. There he so distinguished himself in his studies that he was awarded a scholarship which provided for five years at King Edward the Seventh's College, in King's Lynn.

Long before he had finished college, in fact, immediately following that episode just before the turn of the century, his family had decided upon the profession he was to follow. Upon completing college, Gowthorpe entered the law offices of Parsons and Grey, an old and respected English legal firm which engaged largely in probate work.

It seemed to young Gowthorpe, as he scanned the musty files which lined the office walls, that the venerable legal lights who were his mentors had drawn up wills for everyone in King's Lynn and the fruitful countryside, and now were simply waiting for the worthy testators to die, that they might probate their wills and administer their estates.

Deserts Law

In any event, the slow processes of the law palled upon him, and Gowthorpe cast about for a profession in which he might at least dwell in the present, rather than the past. After he had been in the offices of Parsons & Grey for two and one-half years, in 1915, he became cost accountant for a large factory in King's Lynn.

In the meantime, the war had broken out, and suddenly it was brought home to King's Lynn in sharp actuality. One of the Zeppelins which participated in the first air raid on London drifted over the quiet little city, and dropped fifteen bombs as it passed. Gowthorpe's home was completely demolished.

Gowthorpe had hardly started

upon his new position in the factory when it was confiscated by the Government, for manufacture of munitions and high explosives. The country was seized with the grim realization that the war was to be a matter of years and not of months. Gowthorpe felt that his place was in the British Army, and joined immediately.

In the Army Service Corps, he was at first stationed in Kent. Later, in the transport branch, he was engaged in getting troops across the English Channel.

Joins Shipping Board

With the close of the war, Gowthorpe went to work in the London offices of the United States Shipping Board. Here he was in charge of the cost repair section of the operations department. Along in 1920 he felt that he needed a vacation, and since his interests in connection with his position were in the direction of the United States, it was only natural for him to seek to learn something of this country at first hand.

Accordingly, he obtained an indefinite leave of absence, and embarked, landing in New York City on June 9th, 1920, ten years ago almost to the day.

Two weeks were devoted to sightseeing. During that time Gowthorpe determined to make New York his home. There remained only the little matter of a job to be attended to, and Gowthorpe immediately set about taking care of that.

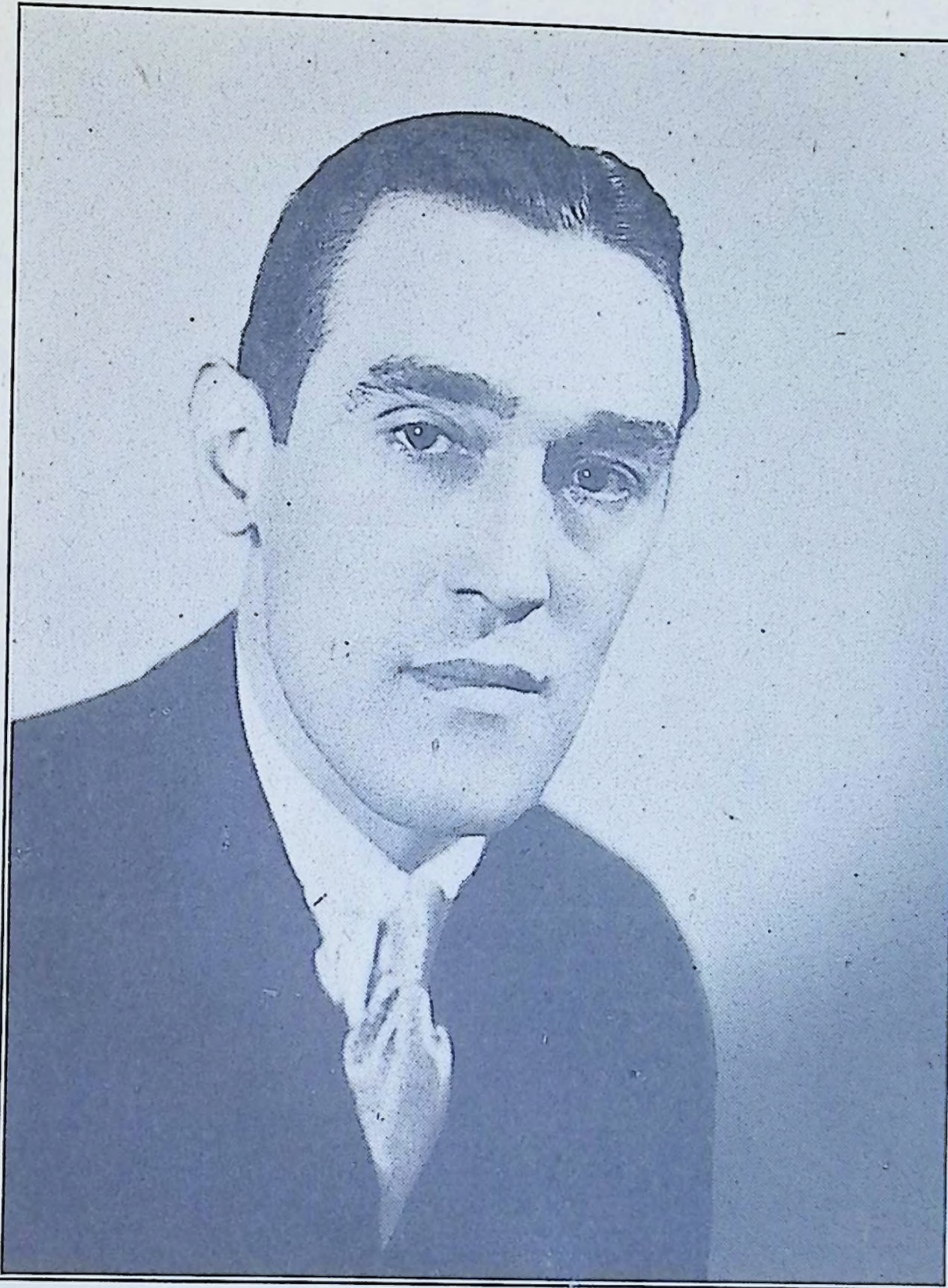
People nowadays who want to work for the Paramount Publix Corporation come to the Paramount Building, but in those days there was no mounting skyscraper at 1501 Broadway. Gowthorpe came pretty close to that street number, however. In the lobby of the Astor Hotel he conversed of one thing and another, and in particular of the motion picture industry, with a chance acquaintance. The latter remarked upon Paramount, its position as a leader in the industry, and the fact that at the moment it was embarking upon another program of expansion.

Comes With Paramount

That was on Wednesday, June 23rd, and on Thursday, the 24th, at nine o'clock, Gowthorpe was at a desk at 485 Fifth Avenue, beginning his first day's work with Paramount. He was in the Auditing Department, under Mr. Michel. There he continued until February, 1922, when he went to Boston to take charge of accounting for

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



MONTAGUE F. GOWTHORPE

Cost Control Executive

the Black Circuit in New England. An interest in this group of theatres, Paramount's first major investment in the operating field, had been acquired in 1920. Later in 1922, after Gowthorpe had been in Boston for some time, the remaining 50% interest in this circuit was purchased, and the theatres turned over for operation to the Maine and New Hampshire Theatres Company.

The Boston office was disbanded in January, 1923, and Gowthorpe came back to New York, where he was with Mr. Michel again until January, 1926.

In that month he was appointed assistant to W. P. Gray, President and General Manager of the Maine and New Hampshire Theatres Co., who was operating all of Paramount's New England houses under a management contract. Gowthorpe remained at the Lewiston, Maine, offices as Mr. Gray's assistant, until the latter's death in December, 1927. At that time operation of the New England theatres was brought back into the home office, and a divisional office re-established in Boston with J. J. Fitzgibbons as Division Director. Gowthorpe went to Boston to assist Fitzgibbons in taking over the reins of the division, and remained there until October, 1928.

Accounting Head

Coming back to New York, Gowthorpe tackled almost every job the accounting and auditing divisions had to offer. When, in April, 1929, L. J. Ludwig was appointed Cost Control Executive, Gowthorpe succeeded to his position as head of the Publix accounting department.

Further promotion was not long delayed, and when Ludwig was appointed Division Manager for the Northwest division, Gowthorpe's record of immediate and successful adaptability to any job, no matter how difficult, again made

him the man picked to succeed Ludwig.

The end of Gowthorpe's tenth year with the organization finds him with his finger on the pulse of Publix expenditures. Encouragement of intelligent spending, not curtailment of purposeful spending, engages Gowthorpe, and he is discharging his duties with the same quiet efficiency which has characterized his steady advancement since the day he started with Paramount ten years ago. That, today, his duties are so important, is the natural result of the intelligent effort he has applied to each task to which he has been assigned.

Grew With Company

Woven in and out with the story of Gowthorpe's career is the story of Paramount's expansion in the field of theatre operation. When he came with Paramount, the theatre department was John Flynn. He saw the acquisition of Paramount's first theatres—the Rialto, in New York, the Strand, in Dover, N. H., and the old Rialto in New Haven. He recalls executives, now high in the councils of the company, who, back in the old days at 485 Fifth, came to their offices at 9 p. m. on Sunday to get a good start on Monday's work.

Another story lies in his intimate association for two years with William P. Gray, glorious veteran of circuit theatre operation; the things Gowthorpe can tell of his ingenious showmanship, and his gallant fight against illness and invalidism, would fill an entire issue of Publix Opinion.

But this is a biography of M. F. Gowthorpe, and is limited to the orthodox bounds of biographies. It remains but to chronicle the facts that cost control has been exercised within his home in Larchmont, for the past year and a half, by Mrs. Gowthorpe, and that he has but one enemy, par at the Rye Country Club.

CONTEST WILL HELP FUTURE CAMPAIGNS

"Paramount on Parade" contest just concluded in the Indianapolis Times as part of the campaign on that picture at the Circle Theatre is considered the most successful newspaper contest in the history of the Publix-Skouras operations in Indianapolis.

Contest, idea of B. V. Sturdivant, publicity director, procured five 3-column layouts as well as other space and stories, and presented in news columns of the Times the photos of 25 different Paramount stars and featured players. Paper gave \$50 in prizes, and theatre courtesy tickets, to those properly naming stars and submitting best essays on their favorites. Replies ran into the thousands.

"After we complete our analysis of the returns," Sturdivant said, "we expect to be in a position to more intelligently advertise our attractions. We'll know the rating of the stars insofar as their Indianapolis popularity is concerned, for the essays revealed this to a remarkable extent, as well as the kinds of pictures preferred. By catering to fans' wishes in our advertising we believe that far better results can be obtained. The information will also aid materially in determining just how big various stars should be played up in proportion to picture titles."

Assignments

Richard Ash has been promoted to the managership of the Academy, Waukegan, Ill. John L. Mitchell, who has been managing the Academy in addition to his duties as City Manager, continues in the latter position with direct supervision over the Genesee Theatre.

Howard Thomas has succeeded J. D. Moody, resigned, as manager of the Rex, Sumter, S. C.

Florida Theatre, St. Petersburg, closed for the summer on June 17th. Next assignment of Walter Morris, manager, is forthcoming.

A. Brown Parks, formerly manager of the Saenger, Hattiesburg, Miss., has been transferred to Shreveport, La., as City Manager and manager of the Strand.

R. M. Swanson, formerly manager of the Hippodrome, Miami, which has been closed for the summer, has been transferred to the Polk, Lakeland, Fla. He succeeds Bolivar F. Hyde, Jr., who has been promoted to the City Managership of Montgomery, Ala. Hyde will manage the Montgomery Paramount in addition to his duties as city manager.

V. L. Wadkins, formerly City Manager in Montgomery, has assumed management of the Atlanta Paramount, replacing Robert Hicks, transferred to the newly acquired Reade circuit.

R. C. Speece has been shifted from the Arcade to the Kettler, West Palm Beach.

T. W. Baldridge has been promoted to the managership of the Stanley, West Palm Beach, replacing Ted Crowther, whose next assignment is forthcoming.

With closing of the Paramount, Anderson, Ind., and simultaneous opening of the State, City Manager Harry Muller moves to the latter.

John L. Mitchell has been appointed City Manager in Waukegan, Ill., replacing B. D. Hooton, resigned.

H. J. Coulombe has been appointed manager of the LaSalle, LaSalle, Ill., succeeding E. E. Crabtree. Crabtree has been transferred to the Department of Front House Operation, working out of the home office under direction of C. L. Stoddard.

CHASE GLOOM!

Below is the substance of an admonition sent to all managers by District Manager N. M. Platt of Chicago. It applies to every house in the circuit. Read it and follow the advice!

There has been a very marked and noticeable pessimistic attitude taken towards all business in and around Chicago recently:

This most certainly has entered into the conversation around our theatres, and can and should be stopped at once. I suggest that you pep up your personnel constantly. Cashiers and doormen should beam pleasantly, your ticket takers and directors likewise. Let us extend our courtesies around the theatre to a degree where every patron will feel the optimism that we should at all times radiate. Get color in your lobbies and sparkle in your auditorium. Watch your ventilation so that it tingles with freshness and spring. Talk to the talent in your shows and also to your organists, ask them to work and play with a degree of brilliancy that can't help but build up the spirits of your audience.

Have a talk with your Master of Ceremonies and orchestra men and convey this same thought to them. They can do a great deal to help put this idea over.

BUSINESS IS GREAT.

SHOWS AND PICTURES ARE BETTER THAN EVER.

GET ON THE BANDWAGON AND BLOW THAT HORN HARD.

APPLY THIS QUIZ FOR SELF-ANALYSIS!

MEASURE MERCHANDISING AND OPERATING EFFICIENCY

District Manager H. D. Grove, supervising theatres in Rock Island, Moline and Davenport, has supplied his managers with a questionnaire for checking themselves on organization and activities of their staffs.

"No one is going to be criticized," Grove said, "if business is bad on some particular attraction, providing an honest and intelligent effort has been made in laying out a campaign to put the attraction over. But we certainly are going to be blamed if the attractions are not properly sold and houses are not properly operated. It is certain that this cannot be done by sitting in an office and 'passing the buck' to some junior executive to carry on your work."

Grove's questionnaire, as forwarded to Publix Opinion by Divisional Director Arthur L. Mayer, is as follows:

Am I preparing ad campaigns two weeks in advance?

Am I giving proper time and thought to the preparation of these campaigns?

Am I preparing newspaper ads two weeks in advance?

Am I properly checking, re-checking and studying these ads for the sales value?

Am I having the assistant manager study these ads?

Am I carefully watching the proofs to see that the set-up is correct, that the copy is right, that the dates and the time of the shows are strongly emphasized?

Am I laying out the copy for the art department ten days in advance?

Am I giving proper thought to the selling copy, and to the layout in regard to legibility in the copy?

Am I using stills in displays to their best advantage?

Am I watching the dates on displays in my lobby?

Is it an easy matter for an entire stranger to quickly ascertain the play date of any picture in the lobby?

Am I checking posting and lithographing to see that I am getting the full value for the money spent?

Am I taking proper advantage of window displays and merchant tie-ups?

Am I properly checking the killing of all displays the moment the picture completes its play, or do I have old displays in windows after a picture has gone?

Do I personally see that every campaign is started and completed, or do I turn this over to some junior executive with no further check up, and if the stunt is not completed or if the job is not properly carried out, do I "pass the buck" to him?

Am I watching trailer copy?

Am I getting teaser trailers on the screen far enough in advance?

Have I organized the various departments, so that they thoroughly know exactly what their duties are? Do I check on that daily and hourly, so that I know they are efficiently carrying out their duties, and following my instructions?

Am I watching the appearance of the front of my theatre—seeing that there are no burned-out lamps?

Do I see that my lights are turned on—and off—at the proper time?

Do I watch the cleanliness in front of the theatre, as well as other parts of the theatre?

Do I watch the ventilation, or do I leave it to the judgment of some usher?

Am I properly supervising the sound in my theatre?

Do I give as much attention

to the importance of cueing on all pictures, so that the operators have a proper guide for the operation of their equipment?

Do I watch every first show in my theatre to check up on my own cues, and make corrections on every fault?

Do I step into the auditorium three or four times each hour to personally check the sound?

Have I trained my sound observer properly, so that he has the proper ability to judge whether or not the sound is right?

Do I do all of these things all of the time, or do I just do these things when I know my divisional director or division

AT CONEY ISLAND!

The new "Paramount Talking Board" display on the boardwalk of Coney Island which is viewed by 2 million people daily. (See story in adjoining column.) The 24 sheet seen on the left advertises the current attraction at the Brooklyn Paramount, while the display on the right exploits Paramount Publix everywhere. Robert Weitman is manager of the theatre and Maurice Bergman is publicity director.



manager will be in to check up on me? In other words, am I a grandstander?

"Let's apply this questionnaire to ourselves," urges Grove, "and operate our theatres on a one hun-

dred percent basis every day. The men supervising our efforts will know it as well as if they were making personal visits to each theatre every day, because it is bound to be reflected in grosses."

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

CHARLES KARR

Charles Karr, District Booker stationed in Phoenix, Arizona, was born in Longview, Texas, attending public schools there until he was 14, and selling papers every evening. At 16 he went to Dallas, going to work as cashier in his uncle's theatre. Six months of 1923 were spent at business college. Upon completing his course Karr joined Paramount in the Dallas accounting department. For a year he worked at accounting and in the Ad Sales and Booking Departments. When Paramount started the Ad Sales Coaches out, Karr was transferred back to that department, continuing there until Feb., 1926, when he was promoted to the post of Ad Sales Manager in San Antonio. Karr joined Publix, in the publicity department of the Metropolitan, Houston, the latter part of 1929. Within a few weeks he was appointed assistant manager, continuing until March 25, 1930, when he was made District Booker in Phoenix.



Charles Karr

NEWTON BRUNSON

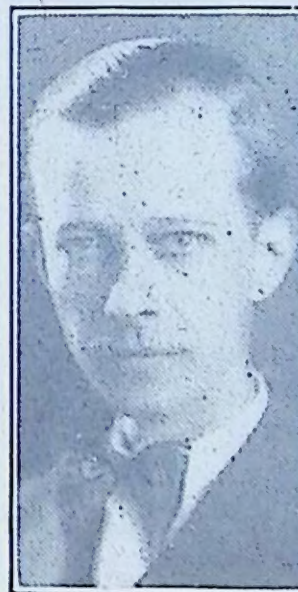
"A home talent show put on by the Elks in my home town, Orangeburg, S. C.," says Newton Brunson, manager of the Yuma, Theatre, Yuma, Arizona, "started me in show business. After enacting the role of Nanki Poo in 'The Mikado,' I decided that being an actor, regardless of how bad, would be my life's work. After completing high school and two years at Staunton Military Academy, organized a comedy quartette and worried agents in New York, until finally, when we had spent our last dime at the Automat, one got us a date. Worked (off and on) until war was declared, joined the aviation corps and took charge of the entertainment unit in my company. Only flying I did was to and from the mess hall. After the war joined Frank Tinney's Atta Boy Company, then Gus Hill's Honey Boy Minstrels, landing in the West. Played in musical comedy until Mr. Harry L. Nace showed me that the handwriting was on the wall for vaudeville, and gave me a job as doorman at the Columbia, Phoenix. Opened the Rialto, Winslow, and then came to Yuma."



Newton Brunson

JERRY P. BLY

Jerry P. Bly, manager of the Nile Theatre in Mesa, Arizona, began his theatrical career as program-boy at the Gennett Theatre, Richmond, Indiana, in 1912. When the theatre was re-built and named the Washington, in 1913, Bly continued as relief cashier and doorman. The stage claimed him next, and from 1917 to 1919 he was property man at the Washington. Bly went to Arizona in 1919, joining Rickards & Nace at that time and returning to the front of the house. Until 1926 he was employed in various capacities, among them handling reserved seat sales. For several months during this period he managed the Rialto Theatre in Tucson. In 1926 Bly was appointed manager of the Nile and Majestic Theatres in Mesa, for Rickards & Nace Menhennett Theatres, Inc. He continued in this capacity when the Nile and Majestic became Publix Theatres, on October 1st, 1929.



Jerry P. Bly

HARRY BLAKE, JR.

Harry W. Blake, Jr., manager of the Strand Theatre in Cheyenne, Wyoming, started in the motion picture business as a booker in the Midwest Film Exchange in Kansas City, in 1924. After several years in the exchange, Blake was placed in charge of road shows, with Iowa and Northern Missouri as his territory. Following this he managed several Midwest theatres. He joined Publix in 1929, remaining in training at the Newman Theatre, Kansas City, for several months. When Publix acquired the Electric circuit, Blake was sent to Springfield, Mo., as manager of the Electric there. Within a short time Blake was transferred to the Kansas City district office as assistant to the district advertising and publicity director. With the opening of the Strand and Paramount Theatres in Cheyenne, Blake was sent there as manager of the Strand.



Harry Blake, Jr.

CARLOS FRIAS

Carlos Frias, manager of the Ellanay Theatre, El Paso, Texas, received his education in the city in which he is now stationed, graduating from Palmere College there in 1917. He entered the motion picture business immediately, and in the same theatre which he now manages, beginning as a bookkeeper in 1918. Since that time he has occupied almost every position in every theatre in El Paso; in the past twelve years he has been manager at various times of the Ellanay, the Palace, the Texas Grand, and the Wigwam, all in El Paso. In 1927 Frias attended the Saenger Managers' Training School which was conducted at Bay St. Louis, Mississippi, by John F. Barry. He has been a member of the El Paso Lions Club for the past six years.



Carlos Frias

JOHN P. READ

John P. Read, City Manager in Colorado Springs, Colo., was born in Temple, Texas, and attended Texas A. & M. College in 1916 and 1917, leaving in December to join the U. S. Army Air Service. He was discharged as a reserve military aviator on April 1, 1919. Read joined Southern Enterprises in Nov., 1921, as a assistant manager of the Capitol, Dallas. After a few months as assistant manager of the Majestic, Austin, he was appointed manager of the Tremont, Galveston, in Sept., 1922. In May, 1923, he became manager of the as, and Best, in Palestine, Texas, and in September was transferred to Ft. Smith, Arkansas, as manager of the Jole and New. Four years later he became City Manager in Little Rock, Ark., supervising the Capitol, Royal and Rialto, Colorado Springs was Read's next assignment, first as manager of the Rialto, and in Dec., 1928 as City Manager.



John P. Read

GIGANTIC BOARD FOR RESORT CROWDS

A huge display board, 180 feet long by 28 feet high, towering 75 feet above the Coney Island crowds, has been constructed and equipped with the latest radio receiving set and record reproducing device to entertain the daily millions of this popular resort and also to advertise Paramount pictures and Publix theatres.

The amplifiers, which may be heard for a distance of a half mile, are assisted in attracting attention by the immense "Paramount Talking Board," which is visible for about three quarters of a mile. This display is brilliantly illuminated by powerful lights. More than 100 gallons of paints and oils were used in painting the gigantic display board.

Try this stunt at local amusement centers with the aid of a portable photograph, radio set, etc. Split cost with park or merchant.

At the boardwalk end of the "Paramount Talking Board," a 24 sheet framed poster panel tells passing prospective patrons of the current program at the Brooklyn Paramount Theatre. This panel is changed weekly.

The license tags of thousands of automobiles parked nearby indicate that they come from all over the United States and Canada, guaranteeing nation-wide distribution of Paramount Publix leadership.

The "Paramount Talking Board" is the only board of its kind ever built.

Straw Hat Season Opens With a Bang in Detroit

Art Schmidt's publicity staff in Detroit took a tip from the Publix Opinion Reminder Calendar, and opened the straw hat season with a bang. Organized a luncheon for hat merchants at the Book-Cadillac Hotel on May 15th, followed by a parade to the City Hall, where Sammy Dibert, Riviera Theatre M. C., presented one of the city officials with a straw. Newspapers and newsreel photos covered the stunt.

Straw hat window display material on Maurice Chevalier, built around the special hanger from the Paramount exchange, were distributed to all the dealers at the luncheon. Results, over one hundred window displays, pictures and stories in dailies, and newsreels.

Valentino Contest Serves As Picture Revival Build-up

Neighborhood theatres of the Publix Greater Talkie circuit in Detroit planned a series of Valentino revivals, and got the Detroit Daily to run a "Valentino Successor" contest for a week as a build-up.

Ballots were printed from day to day together with pictures of possible successors.

To tie in with contest, theatres staging revival ran two one-column three-inch ads, at a total cost of \$14.40 and some passes. Thus benefit of contest was gratis since theatres do not run daily advertising in the paper.

ORGANIST MOVES

Billy Muth, formerly at the Denver Theatre, Denver, has been transferred to the Worth Theatre, Fort Worth, Texas, as feature organist.

SELLING "WITH BYRD AT THE SOUTH POLE"

By **RUSSELL HOLMAN**,
Advertising Manager, Paramount Pictures
(Not For Publication)

Those of us around the Home Office who have seen "With Byrd at the South Pole" know that it has turned out to be something beyond anybody's fondest dreams. In an experience with this company stretching over eleven years I've never heard such unanimous raving about any one picture that there's been about this one. And the raving's 100 per cent sincere.

"It would be a terrible shame if every man, woman and child in the United States doesn't have a chance to see this picture. Paramount Public will be making the mistake of its life if it fails to impress effectively upon the public the high merit of this picture and get them in. Once they're in, the momentum of the word-of-mouth praise the picture will get will carry it to the most sensational success of any picture in years," says one prominent official of the company.

See and hear the picture before you try to sell it. Nothing anybody can tell you will convey its mighty perfection to you. Two years of continuous publicity in the leading papers of the country plus the new blast of front page headlines heralding Rear Admiral Byrd's triumphant return to civilization on June 19 plus the countless stories that will cover his weeks of activities thereafter—and every move he makes will be in a white hot glare of publicity for some time to come—will hurl the only motion picture account of his exploit, "With Byrd at the South Pole," into the forefront of public consciousness.

It's up to you to harness this dynamo of publicity to your individual showing of the picture. The home office is doing its part. A full page ad in the Saturday Evening Post issue of June 14th started the ball rolling. Followed by full pages in six fan magazines. An assisting newspaper campaign of big ads in strategic Publix spots will help the theatres' regular campaigns. Elaborate press sheets and manuals are out. The Floyd Gibbons trailer—the most unique and effective piece of trailer advertising ever offered to theatres—is available through National Screen Service. It's a splendid short subject in itself, featuring a name, Gibbons, that's nationally popular and that you can advertise in newspaper ads and on your marquee as the Rialto has been doing in New York. The special Boris Morros musical trailer on Byrd is a knockout too.

Gibbons has plugged the picture twice on his Literary Digest broadcasts already and promises to do it again. Rear Admiral Byrd will talk on the Paramount Publix hour on June 30th over Columbia's 69 stations and there will be other mentions of the picture on our own company's popular broadcasts.

This national effort will be effective only in so far as the individual theatres put on the pressure and produce the finest local campaigns in history.

What motif should govern your selling?

Your individual judgment, after seeing the picture, will guide you. Sentiment around the home office favors straight, bunkless selling copy telling the people what we've got. Dignified stuff that's at the same time showmanship. No attempt to fake 'em that it's got sex or love interest in it. Nothing that will make the conventional movie hero out of Byrd. We liked the New York newspaper campaign on the picture so much that we rushed out an extra slip sheet for the press book showing the leading ads. We believe it's the motif you should use.

Here's a current trade ad signed by S. R. Kent that strikes the proper angle for selling the picture:

EVERY MAN, WOMAN AND CHILD IN THE WORLD SHOULD SEE THIS PICTURE

Statement by S. R. Kent

I refer to "WITH BYRD AT THE SOUTH POLE."

I make this statement calmly and sincerely, after seeing the picture with an audience of Paramount Home Office people, guests and circuit buyers from other companies.

The statement was echoed by every man and woman with whom I talked after the showing. You will endorse it yourself when you see the picture, as will the countless millions who will see and praise "With Byrd At the South Pole" before it has run its course.

Rear Admiral Byrd accomplished one of the greatest exploits in world history in his conquest of the Antarctic. The faithful motion picture record of this achievement, secured and presented with incomparable skill and daring, is one of the outstanding achievements of this industry.

"With Byrd At the South Pole" can be compared to no other motion picture ever made, because there has never been another picture like it.

The picture will be a tremendous box-office success. Nobody who watched that hard-boiled audience at the Criterion Theatre, New York, hang tensely on every scene, can doubt that.

It is drama, stark and gripping. It is a glorification of human daring and courage that pulls you proud and cheering out of your seat. It is so down to earth, so packed with humor and pathos, that the flapper will vie with the business man in honest praise of it. And it is REAL. Everything actually happened, making it ten times more moving than fiction.

"With Byrd At the South Pole" is more than a motion picture. More than the record of an epochal event that has held the world's interest for over two years. It is an invigorating tonic for all mankind at a time when we need it most. It is a renewal of faith in humanity, an inspiration for men, women and especially children.

Paramount owes a sacred duty to distribute this great picture to every nook and corner of the world. We propose to discharge this duty.

Theatre owners everywhere owe it to their business, to their standings in their communities and to humankind in general to play this picture in such a manner that the widest possible audiences will be attracted.

I urge every theatre man to see "With Byrd At the South Pole" at your first opportunity. Then you will agree with this statement and you will enthusiastically assist Paramount and the motion picture industry in living up to a great obligation.

S. R. KENT.

Here's some typical selling copy:

You hear Byrd talk. You fly with Byrd over the South Pole and live each nerve-ringing moment of that hazardous exploit as Floyd Gibbons brings it, vibrant with reality, to your ears. You plunge into the vast white wilderness of the Antarctic on the mightiest human assault upon the unknown since Magellan. You live two years on a treacherous ice shelf, with the world we know thousands of miles away. You fight howling blizzards and a grim darkness that lasts six months. You long for the touch of a loved hand, but you battle on to glorious victory. EVERY MAN, WOMAN AND CHILD

Color Scheme Stressed By Koerpel

The importance of appropriate colors in front house selling as regards poster design, and quantity and placement of display, was emphasized to district managers in J. A. Koerpel's division by a lengthy instructive letter sent to them by Koerpel.

In discussing color combinations for certain seasons of the year, Koerpel advised the utilizing of Duke Wellington's recent poster bulletin, not only by the poster artist but also by the theatre manager. In addition, he advised the theatre manager to avail himself of color combinations used by national advertisers and in transportation companies' booklets. Koerpel, too, suggested the observing of leading department store window displays for adaptation within the theatre.

As a final reminder, the district managers are asked to discuss these phases of front house selling thoroughly and carefully at weekly meetings.

Auto Parade Plug For "Paramount on Parade"

A parade of twenty-one high powered cars organized by Manager A. M. Roy of the Paramount Theatre, Syracuse, marked the opening of "Paramount on Parade."

With beaver-board cut out letters on the sides of each car, and with cut-outs of star heads on radiators and rear tire racks, the picture got a big play.

Parade panicked main section of town going through at noon on a busy Saturday.

Collegiate Californians Great Publicity Material

Horace Heidt and his Californians, currently touring in a Publix unit, were windfalls for the publicity staff of the Metropolitan, Boston, managed by Larry Bearg. Boston Globe carried a story and cut showing the handsomeness checking their fur coats at storage plant of Jordan Marsh, leading department store. Record, tab, went for pictures of Lobo, dog which accompanies act.

Marquee Calendar Has Playdates Illuminated

Marquee calendar suggested by the advertising department's manual on "Devil's Holiday" was successfully used at the State, Youngstown, by City Manager S. S. Solomon. Display was augmented by two men in devil's costume, with waxed faces painted red, who stood motionless at each end of the marquee.

Days on the gigantic calendar which represented playdates were illuminated in red.

NEW GROSS RECORD

In the May 23, 1930 issue of Publix Opinion, mention was given to the 588 percentage achievement of the Strand, Texarkana, for proceeds during Holy Week. The Strand, Meridian, Miss., betters this record with a 738 mark for the week of May 17. Manager C. R. Willis and his assistant Elmer Gossett of the Meridian house, say they are going to try and top their own record.

IN AMERICA MUST SEE THIS PICTURE! It's marvelous entertainment. It grips you as the Antarctic gripped Byrd and his men in its wild, fascinating spell. It's REAL. The world will see it, wonder and never forget!

In other words, sell exactly what is there, glorified with the honest, legitimate magic of true salesmanship. The smaller, trivial tricks of the trade won't do for "With Byrd At the South Pole." Set your campaign on a big, sweeping scale and go through with it. Remembering always not to get so grandiloquent that the kids won't get your meaning, for this picture is a paradise for kids from the age of about twelve on. A wonderful chance to get them back into your theatre and hold 'em for all times.

SELLING "SO THIS IS LONDON"

By **GLENDON ALLVINE**
Advertising Manager, Fox Film
(Not For Publication)

Finding tie-ups for a Will Rogers picture is as easy as finding pop vendors at a ball game. There are so many effective tie-ups connected with the Rogers fame and personality that it's merely a question of which ones you will use.

From the day when he emerged on the vaudeville stage with his chewing gum, his slow grin and his fast rope, down to the present—when he hobnobs with prime ministers and his jokes are cabled across the Atlantic, Rogers has been a PERSONALITY. He is a great wit and a great American institution.

On the talking screen, Rogers registers 100 per cent and is not to be confused with the Rogers of the silent picture "One Glorious Day." Rogers is the chief beneficiary of talking pictures.

His public is ready made, not only in metropolitan centers, but in villages so tiny that they boast only one filling station. They've heard him on the radio, and chuckled over his syndicated sayings in the newspapers. They like his good horse sense and snappy paragraphs, and they will flock to your theatre to get better acquainted with him.

And what an introduction you can give them with "So This Is London"! Although "They Had To See Paris" was a great vehicle for the Rogers personality, this comedy based on one of George M. Cohan's Broadway hits beats it by several lengths.

"So This Is London" will raise the biggest crop of laughs your theatre has yielded in months, and you know what that means in terms of business. The harder they laugh, the more they come.

We can't do justice to the story here, because we can't reproduce the Rogers drawl, which puts over the dialog with every ounce of humor. The play, written by Arthur Goodrich, was a notable success but the film version, by Owen Davis, Sr., is of wider popular appeal. And don't lose sight of the feminine side of the picture:

Irene Rich in one of those sympathetic roles in which people like to see her.

Maureen O'Sullivan, who appeared in support of John McCormack in "Song O' My Heart," adds the charm of her piquant personality to this picture to such a degree that Buddy De Sylva has insisted on her for the lead of "Just Imagine," the De Sylva, Brown and Henderson successor to "Sunny Side Up."

SHORT REVIEWS OF SHORT FEATURES

By **LOUIS NOTARIUS**

Publix Theatres Booking Department

PARAMOUNT

SONG SERVICE with Lee Morse. (9½ min.) This radio favorite is again presented in a short subject with novel production elements making use of super-imposed photography. She appears at the studio ostensibly for a rehearsal. When she complains that she is not prepared to go on due to lack of clothes, the director waves a magic wand, and there she stands in evening dress with a grand piano all prepared to assist in her number entitled—"Always, My Dear, I'll Adore You." This she renders in a most pleasing manner. Asked to do another, she insists upon a character song which requires a street and lamp post. Again the magic of the studio is set into motion, and there she is, doing her number a la Fanny Brice, entitled—"Just Another Dream Gone Wrong." This done, a flash-back to the studio, director's felicitations on her good work, general reciprocal compliments and fade-out. The above should give one a good idea of the production values which Paramount is putting into its Shorts, but never at the expense of entertainment values. A subject worthy of the best houses. As an opening number, will start the program to excellent advantage.

VITAPHONE

- 986 THE NO-ACCOUNT (9 min.) A dramatic playlet of a youth gone wrong for the love of a girl. Accosted by his sweetheart, while on his way to prison, he tries to make her believe that he is compelled to go on a business trip. The girl accepts the story—kisses him good-bye—and as the scene fades out, she draws a newspaper clipping of the theft from her bag and weeps. An act that has a certain amount of heart appeal and suspense, but lacks credibility in its far-fetched story. May be used as contrast with a low slapstick comedy but needs strong support.
- 981 SYSTEM (10 min.) With Dudley Clements and Evelyn Knapp. One of the best Vitaphone acts made to date. During its ten minutes, it packs one laugh after another and will never fail to miss. It is a humorous satire on Big Business Efficiency. Here we see five telephones on the desk of the President of the National Hosiery Co. and the man's business of the day consists of such things as finding fault with the Calendar Service for having failed to change the current date, an intricate routine for getting ice water and efficiency letters of the boss to his secretary, in a dictaphone, which gets him into trouble with his wife. Full of gags which will give 100 per cent entertainment.
- 982 PAULO, PAQUITA AND CHIQUITA (9 min.) A number done entirely in Spanish. It consists of a singer (female) who renders Spanish National Songs, and a team of dancers in the persons of Paquita and Chiquita. The act has little value for average American audiences. It may go in spots where a Spanish element prevails.
- 984 A RUSSIAN RHAPSODY with Kuzetsoff and Nicolina (8 min.) Here again we get an all Russian act. This pair are heard regularly over the radio—Kuznetsoff in "The Russian Hour" and Nicolina as the "La Palina Girl." Both have splendid voices and give excellent interpretations of their native songs. Will appeal to the Russian element generally and to 'class' audiences—but will mean little to average Americans.

GIRL SCOUT PARTY

Manager Rex Minkley of the Royal Oak Theatre, Detroit, gave a matinee party to the girl scouts when playing "Disraeli" that resulted in a free three-column 12-inch newspaper ad and plenty of publicity.

'SOUND' INFORMATION

REPORTING COMPLAINTS

By DR. N. M. LA PORTE, Director, Department of Scientific Research, Sound and Projection.

IMPORTANT!

To Theatre Managers

In our efforts to perfect our method of handling sound complaints and service and to coordinate the work of the various departments along these lines, the following procedure has been adopted. It is important that it be followed explicitly.

Service Request:

When you require the presence of a Publix Sound Service Engineer make out a Sound Service Request (Form 2272) mailing each one of the four copies at once as follows:

- (1) To—Dr. N. M. LaPorte at N. Y.
- (2) To—District Maintenance Supervisor at your District Warehouse.
- (3) To—District Manager at his headquarters
- (4) Retain for your theatre file

Telephoned Requests:

Telephone requests must be confirmed by a written request on form 2272 and marked "Confirming Telephone Request of.....1930," and handled as above.

ERPI Service:

ERPI Service will be utilized in the same manner as heretofore by telephoning or otherwise calling an ERPI service office but in each instance that an ERPI engineer is called for, a Service Request Form 2272 must be made out and the nature of the complaint filled in together with a statement of the ERPI engineers action and whether the trouble complained of was cleared up.

This is important—otherwise a Publix Engineer will be sent out to your theatre to check up in order to insure continuous operation.

Making Request:

Before filling in the Request Form 2272, turn it over and read the back, and be certain you have checked the items of ordinary trouble listed.

Be Specific:

Be specific in describing the nature of your trouble, also its location. This is necessary and greatly assists in rendering quick and efficient relief.

A list of common defects is printed on the back of the Service Request Form. It is not necessary to be technical—describe the defect as it appears to you.

Don't Guess:

Fill in the entire form answering all the questions you can from your knowledge—Don't guess those you don't know—Rather mark them "Don't Know."

Disposition of Requests:

The District Maintenance Supervisor will send a Sound Engineer in answer to a Request who will upon completion of his inspection and adjustments make out the "Theatre Inspection Report" (Form 2273) which the Theatre Manager will sign (noting any exceptions he may make).

Inspection Reports:

The four copies of the Theatre Inspection Report (Form 2273) will be mailed at once to:

- (1) To—Dr. N. M. LaPorte
- (2) To—District Maintenance Supervisor at District Warehouse.
- (3) To—District Manager at his headquarters
- (4) Delivered to Theatre Manager at time of his signing it.

Accounting:

Accounting for time will be made on the regular 314C Form.

Routine Inspections:

Routine inspection will be discontinued and service will be rendered only on receipt of a Sound Service Request except in the one instance as follows:

Casual Inspection:

When a Publix Engineer is called to a theatre in a city in which other Publix Theatres are located he will, after completing the work on which he was called, communicate with the managers of the other theatres, by telephone or otherwise advising them of his presence in the city and if his services are required the theatre manager will make out a Sound Service Request and hand it to the Engineer.

If transportation schedules permit the Engineer will make an inspection, making out a report (Form 2273) in the same manner as if in answer to a Sound Service Request, leaving a copy with the manager and mailing the others in the regular way.

If such inspection indicates the necessity of the Engineer's further service he will so indicate on his report, and advise the theatre manager of such necessity, but will not perform such service unless the managers authorize the service by making out a Sound Service Request. No. 314C will be made out for such inspection.

The intention of the above instructions is to have the Sound Maintenance Department render as much service both of a remedial and preventative nature as possible, and do it in such a way that the theatre will not be charged for any Sound Engineer unless he does work in the theatre on a Sound Service Request.

Complaints:

Every complaint you make to your district manager must bear the number and date of the Sound Service Request previously sent in to the Sound Maintenance Department.

Supplies:

All supplies for the Sound systems must be ordered on regular Stores Requisition Form No. P-763—no other form must be used—and sent to your Publix Warehouse.

For your information a printed list of Supply and Repair parts stocked in the Publix Warehouse is furnished each theatre.

Additional information on the ordering of supplies will appear next week.

BYRD FEATURE OF RADIO HOUR JUNE 28

Rear Admiral Richard E. Byrd, whose more recent achievements at the South Pole have thrilled the world and who has just returned to the United States after absence of nearly two years, will be the distinguished guest of honor on the Paramount Publix radio hour next Saturday night (June 28) at 10 P. M. (E. D. S. T.). The program will be broadcast as usual from station WABC, New York, and over the coast-to-coast network of the Columbia Broadcasting System.

On this program, which is dedicated to his return, the intrepid explorer whose flights over two Poles and across the Atlantic have kept him a national hero for years, will relate interesting highlights which befell himself and his little band during their two years at "the bottom of the world."

In honor of the distinguished guest, the Columbia audiences of the air also will be given fitting musical selections, especially chosen for the occasion.

Contest Idea Evolved From Still Photograph

N. E. Beck, District Publicity Director stationed in Atlanta, evolved a movie contest from a still on "Young Man of Manhattan." Still showed Colbert patiently saying something of import to Foster, and Beck took it to the Atlanta Constitution with an offer of two passes to the person supplying the best suitable remark. Simple—and the still, of course, was reproduced with a number of suitable remarks.

Mississippi District Busy Promoting Patron Prizes

Promotional wave in which Mississippi theatres under District Manager C. W. Greenblatt are engaged is featured by promotion of prizes from merchants for patron distribution. 'Marion,' Clarksdale, is giving away \$500 at the rate of \$50 each Wednesday night; similar sum is being given away each Monday night at the Saenger, Vicksburg.

Saenger, Greenville, and the Century, Jackson, are giving away \$25 on each of two dull nights. Coupons on a \$300 radio are being given away over a period of three weeks at the Majestic, Jackson.

Merchants cooperating are paying for huge quantities of window cards and heralds, in each instance, all of which permit the current attraction to dominate the copy.

Theatres Open 20 Hours On Gala Day in Vicksburg

Seeing an opportunity for additional business in the crowds gathered for the Vicksburg bridge celebration on Tuesday, May 20th, District Manager C. W. Greenblatt arranged to have the two Publix Theatres in the town open for twenty consecutive hours, each theatre completely changing programs after the last regular show.

The two theatres are the Alamo and the Saenger. Notice of the special policy appeared in the daily paper in half column story in which the features were played up. Big play on "Devil's Holiday" and "Hold Everything" presumably pre-released to Vicksburg for the occasion.

TINTYPE DISPLAY

Stories planted in the Times and Free Press by Lou Smith of the Detroit publicity staff, asking for family tintypes for lobby display in connection with "Tintypes," Publix unit, brought 75 responses and provided a most interesting display at the Fisher Theatre.

PAPER APPLAUDS

Norfolk, Nebraska, Daily News paid an unusual compliment to the Granada Theatre and Manager Carl Rose in commenting editorially on the effectiveness of his advertising campaign on "Disraeli." Mentioned varying success of picture elsewhere, and credited Rose's class campaign with its success in Norfolk.

INDUSTRIAL SHORT

Co-operating with the Paramount Publix theatres in Portland showing industrial films in the "Know Your Portland" series, the officials of the Union Pacific Railroad System issued a general letter to all employees suggesting that they attend the Paramount Theatre to see the short.

Operating Changes Made In Southeastern Houses

Theato Theatre, Anniston, Ala., was permanently closed on May 24th. Noble Theatre, Anniston, went from Friday and Saturday to full week operating basis on May 26th, with Dennis Dukes continuing as manager, under supervision of City Manager George Hoffman.

Ritz Theatre, Macon, Ga., has also been placed on a full week basis, with three changes weekly. Criterion, Macon, has been commercialized.

Hippodrome, Miami, closed for the summer on May 25th.

Lease covering the Garrick, St. Paul, expires Sept. 1 and will not be renewed.

POST-OFFICE HELPS

Indianapolis Post Office tie-up effected by Tom Long of B. V. Sturdivant's Indiana Theatre publicity staff procured banners on "Young Eagles" on both sides of 15 mail trucks with downtown circulation during the week's run, despite city ordinance against vehicular advertising. Insert cards went into all postal sub-stations.

OXEN HEAD PARADE

G. W. Martin of the Paramount, Marion, Ind., staged a pageant of progress parade in co-operation with the local newspaper that brought thousands to town. The parade was headed by a pair of oxen, promoted for the occasion, followed by a number of decorated floats and automobiles.

"Chevalier Straw" Good For Indianapolis Tie-up

Tom Long of B. V. Sturdivant's Indianapolis publicity department snared a tip from the bound volume of Publix Opinion and netted extensive cooperative publicity when the straw hat season opened there.

Tie-up was three-cornered, between the Indiana Theatre, playing Chevalier's "Big Pond," chain of hat stores, and Indianapolis Star. Merchant introduced the campaign with a 4 col. 10 inch co-op ad on the "Chevalier" straw; this was followed up by five layouts on successive days. Men circled in photos taken at random on streets by paper were presented with new straws upon identifying themselves at any of the hat stores. Excellent window displays in all stores went with it, and cost to theatre was nil.

HOW THEY STAND IN THE BIG CONTEST!

CUMULATIVE, NINE WEEKS, TO MAY 31st

DIVISION "A"

M. H. FELD

CLASS "A" THEATRES	TOWN	THEATRE
1	New York	Rialto
2	Buffalo	Buffalo
3	New York	Paramount
4	New York	Rivoli
5	Kansas City	Newman
6	Syracuse	Paramount
7	Brooklyn	Paramount
8	Buffalo	Century
9	Buffalo	Denver
10	Toledo	Paramount
11	Rochester	Eastman
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WESTERN & PACIFIC COAST

C. C. PERRY

CLASS "A" THEATRES	TOWN	THEATRE
1	Greeley	Sterling
2	Salt Lake City	Victory
3	Salt Lake City	Paramount
4	Boise	Pinney
5	Ogden	Paramount
6	Colorado Springs	Rialto
7	Salt Lake City	Capitol
8	Los Angeles	United Artists
9	Colorado Springs	Paramount
10	Pueblo	Colorado
11	Twin Falls	Idaho
12	Grand Junction	Avalon
13	Cheyenne	Paramount
14	Provo	Paramount
15	Los Angeles	Paramount
16	San Francisco	St. Francis
17	San Francisco	California
18	Idaho Falls	Paramount
19	Portland	Paramount
20	San Francisco	Paramount
21	Seattle	Paramount
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NEW YORK & NEW ENGLAND

M. J. MULLIN

CLASS "A" THEATRES	TOWN	THEATRE
1	Bangor	Bijou
2	Gloucester	North Shore
3	Dorchester	Strand
4	Allston	Capitol
5	Barre	Park
6	Houlton	Temple
7	Salem	Paramount
8	Fort Fairfield	Paramount
9	Pittsfield	Capitol
10	Bangor	Opera House
11	Biddeford	Central
12	Rockland	Park
13	Bath	Opera House
14	Haverhill	Paramount
15	Worcester	Capitol
16	Waterville	Haines
17	Needham	Paramount
18	Hartford	Allyn
19	Dover	Strand
20	Newton	Paramount
21	Rutland	Strand
22	Woonsocket	Stadium
23	Rockland	Strand
24	Pawtucket	Strand
25	Lynn	Olympia
26	Yonkers	Strand
27	Poughkeepsie	Bardavon
28	Newport	Paramount
29	Brookton	Brookton
30	Newburgh	Academy
31	Springfield	Paramount
32	New Haven	Paramount
33	North Adams	Empire
34	N. Cambridge	Harvard
35	Brookton	Strand
36	Somerville	Strand
37	S. Norwalk	Empress
38	Boston	Metropolitan
39	Framingham	St. George
40	Boston	Wash. St. Olympia
41	Stamford	Palace
42	Lowell	Strand
43	Portland	State
44	Cambridge	Central Square
45	Gardner	Uptown
46	Boston	Uptown
47	Lowell	Merrimac Square
48	Chelsea	Olympia
49	Portland	Strand
50	Boston	Fenway
51	New Bedford	Olympia
52	Boston	Strand
53	Salem	Strand
54	Framingham	Gorman
55	Allston	Allston
56	Westbrook	Star
57	Dorchester	Codman Square
58	Chelsea	Broadway
59	Poughkeepsie	Stratford
60	Barre	Magnet
61	Rutland	Grand
62	Bangor	Graphic
63	Newburgh	Broadway
64	Waterville	City
65	Haverhill	Colonial
66	Gloucester	Strand
67	Dorchester	Fields Corner
68	Portland	Maine
69	Pittsfield	Strand
70	Fort Fairfield	Park
71	Newport	Strand
72	Pawtucket	Imperial
73	Gardner	Orpheum
74	Springfield	Broadway
75	Dover	Lyric
76	Stamford	Strand
77	Norwalk	Regent
78	Bangor	Park
79	Brookton	Rialto
80	New Bedford	Capitol
81	Lowell	Rialto
82	Boston	Scollay Square
83	Sub. Boston	"A"
84	Sub. Boston	"B"
85	Sub. Boston	"C"
86	Sub. Boston	"D"
87	Sub. Boston	"E"
88	Sub. Boston	"F"
89	Sub. Boston	"G"
90	Sub. Boston	"H"
91	Sub. Boston	"I"
92	Sub. Boston	"J"
93	Sub. Boston	"K"
94	Sub. Boston	"L"
95	Sub. Boston	"M"
96	Sub. Boston	"N"
97	Sub. Boston	"O"
98	Sub. Boston	"P"
99	Sub. Boston	"Q"
100	Sub. Boston	"R"

GREAT STATES & INDIANA

J. J. RUBENS

CLASS "A" THEATRES	TOWN	THEATRE
1	Harvey	Harvey
2	Newcastle	Princess
3	Quincy	Washington
4	Bloomington	Irvin
5	Richmond	Tivoli
6	Bloomington	Princess
7	Aurora	Tivoli
8	Michigan City	Tivoli
9	Kankakee	Majestic
10	South Bend	Colfax
11	Peoria	Madison
12	Elgin	Crocker
13	Alton	Grand
14	Decatur	Lincoln Square
15	Galesburg	Orpheum
16	Waukegan	Gennessee
17	Blue Island	Lyric
18	La Salle	Majestic
19	Muncie	Rivoli
20	Gary	Palace
21	Anderson	Paramount
22	Kewanee	Peerless
23	Streator	Plumb
24	Joliet	Rialto
25	Kokomo	Sipe
26	Crawfordsville	Strand
27	Chicago Hts.	Lincoln Dixie
28	Bedford	Lawrence
29	Rockford	Coronado
30	Danville	Palace
31	E. St. Louis	Majestic
32	Marion	Paramount
33	Huntington	Jefferson
34	Chicago	Palace
35	Chicago	Palace
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CLASS "B" THEATRES

TOWN	THEATRE
1	Peoria
2	Peoria
3	Peoria
4	Peoria
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8	Peoria
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YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of June 20th, 1930

No. 41

The day set aside to commemorate the signing of the Declaration of Independence is by far the most sacred of all national holidays. This year we might well prolong that memorable day into a full week of patriotic thanksgiving. I would like to see every flag in the entire nation waving during this "Patriotic Week."

—CHARLES CURTIS, Vice-President of the United States

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor

SHOWMANSHIP REVEALED!

Your Editor has often told you that real showmanship is only another expression for real thinking and effective action. He has often invited your attention to the effect showmanly aptitude can have on your personal progress.

For instance, as you read this, your town is no doubt excited over the Byrd classic. Therefore, in our opinion, it is an appropriate time, to mark this attraction as peculiarly significant in the light of your own problems of personal advancement in show business, and those of your juniors.

Probably in all the history of show business, there has been no better example of resourceful, quick, accurate thinking and action, than that which made this attraction possible for your theatre. We are not referring here to the superb adventure, itself, of Admiral Byrd and his worthy fellow adventurers, but to its translation in terms of stupendous, box-office entertainment. We refer specifically to Emanuel Cohen, Editor of Paramount Sound News, and Head of the Paramount Special Short Subject Production Department, and those showmen under his direction.

Even before the box office returns are in, we believe that Mr. Cohen is entitled to the highest possible award of respect and admiration from every showman. Of course, we think the picture will be a phenomenal "clean-up" at the box office everywhere. But even should the picture, for some fantastic, unforeseen reason, register a box office failure, we would still hold the same opinion.

We say this advisedly, because Mr. Cohen started thinking about this particular box-office attraction four years ago. Then it was that he made the contractual arrangements for Paramount's exclusive recording of what he foresaw as the greatest human adventure of the age. When he sent Rucker and Vanderveer to film the picture, the screen was silent. When the film was delivered it had to compete with modern talking film. That was just one obstacle. There were thousands more, but the kind of thinking that could realize the popularity and genius of Floyd Gibbons, and use it to fit an entirely unrelated situation, was the kind of thinking that met and overcame those obstacles.

The thirty-five miles of film that Rucker and Vander Veer risked their lives to get, represented fulfilment of numerous preconceived "ideas," "scenarios," and other protective-showmanship measures. To decide which scenes, what effects and treatment the final picture would present to the public, required the intensive thought and genius of Mr. Cohen and all his department.

Moreover, in the few weeks between the time the film was received in the New York laboratory, and the time it had to be ready for national day-and-date release, those men had to spend their time, continuously, day and night, in hot, stuffy projection rooms, cutting, editing, synchronizing, studying, and discussing. All this in the face of a deadline which they knew must be met if the thousands of theatre box offices were to get the fullest advantage of the news-publicity of Byrd's arrival.

These, and perhaps many other heart-breaking incidents of which your editor is unaware, entered into the "showmanship" that is back of the Byrd film you are showing in your theatre. In a less spectacular and less desperate measure, it is also true of nearly any first class attraction.

The significant fact to you, however, is that when you encounter a first class attraction, you find first-class showmen connected with it. They became first class showmen by cultivating and developing their imagination, and, applying the soundest reasoning to that imagination, translating the whole into swift, accurate and effective action.

The opportunities for you in your present job may not be so spectacular at this moment, but numerous opportunities are present for you, nevertheless, if you seek them. Emanuel Cohen graduated to his present colossal stature in showmanship thru the hard school of getting, making and editing news-reels. Every hardship he endured in his apprenticeship taught him some of the things that provided the base for many of the important decisions connected with this epic of showmanship you are admiring today.

Let the accomplishment of Mr. Cohen be an inspiration to you in your daily tasks, and some day the industry will accord you the honor that is now being given to Emanuel Cohen.

MUSICAL SHORT "BACK HOME" BYRD PLUG

With every department of Paramount Publix geared to fever pitch as the release date for the Byrd epic approaches, Boris Morros, general director of the Music Department announces the release of a special short subject entitled "Back Home," dedicated to the explorer. Details of production were in the hands of Sam Shayon and E. H. Kleinert.

This short is excellent either as an advance subject played several days before the Byrd spectacle, or as an introduction to the feature in the regular program.

Short is a three and one-half minute novelty trailer, which in the opinion of Mr. Morros, is the best ever produced by the Music Novelties Department. In addition to original shots selected from the unused film brought back from the South Pole, it introduces the song "Back Home" written for the occasion. Song is rendered by a male chorus with a solo by a well known radio personality. The lyrics run on the screen are superimposed on appropriate shots from the feature picture.

The Music Department is anxious to promote the sale of the song and at the request of Mr. Morros, all managers will make every effort to plug it. House orchestras, M. C.'s, organists and lobby entertainers will concentrate on it at a time when it is apt to be most liked by the public. Radio stations will be approached, and town bands will be furnished with the music. The intense publicity at the time of Byrd's arrival will make it easy to place this music.

Mack Stark in charge of sheet music sales has sent copies of the song and display material to managers with the request that such displays be prepared immediately. To further aid managers, those who will distribute free photos of Byrd with sheet music purchases can obtain a special trailer announcing this give away.

NEW YORK PROGRAM PLOTS

Week Beginning June 20th

New York Paramount

1. "Pianology" and "The Jazz Wedding"—Overtures—Paul Ash (7)
2. Paramount News and Sound Trailer on "Border Legion" (12)
3. Organ Concert—Crawfords. (7)
4. Publix Unit—Rudy Vallee. (40)
5. "Dangerous Nan McGrew"—Paramount (71)
6. Trailers (2)

135 minutes

Brooklyn Paramount

1. "French Echoes"—Overture—Rubinoff (7)
2. Paramount News and Sound Trailer on "Border Legion" (10)
3. Organ Concert—Earl Abel. (5)
4. Publix Unit—Rudy Vallee. (40)
5. "The Big Pond"—Paramount (76)
6. Trailers (2)

140 minutes

Rialto Theatre

1. "Hot Time in the Old Town Tonight"—Paramount (7)
2. Paramount News (10)
3. "Kandy Kabaret"—Paramount (10)
4. "Insurance"—Paramount (8)
5. "With Byrd at the South Pole"—Paramount (82)

117 minutes

Rivoli Theatre

1. "The Bad One"—Second Week
2. Criterion Theatre
3. "The Silent Enemy"—Sixth Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	The Silent Enemy—9 reels (S) ..		Paramount	7450	83 min.
	The Social Lion—7 reels (AT) ..		Paramount	5400	60 min.
	With Byrd at the South Pole—8 reels (S)		Paramount	7350	82 min.
	Riches Man in the World—9 reels (AT)		MGM	7760	86 min.
	One Embarrassing Night—11 reels (AT)		MGM	8300	92 min.
	Pardon My Gun—7 reels (AT) ..		Pathe	5645	63 min.
	Good Intentions—8 reels (AT) ..		Fox	6257	70 min.
	Cheer Up & Smile—7 reels (AT) ..		Fox	5650	63 min.
	Midnight Mystery—7 reels (AT) ..		RKO	6187	69 min.
	(AT)—All Talking				
	(S)—Synchronized				

LENGTH OF TALKING SHORTS

Record No.	Subject	Character	Foot-age	Runn'g Time
	Dangerous Nan McGrew (Trailer)	Paramount	345	4 min.
	The Big Pond (Trailer)	Paramount	335	4 min.
	Queen High (Trailer)	Paramount	325	4 min.
	News No. 91	Paramount	885	10 min.

WARNER

3988	Ducking Party	862	10 min.
3989	Shakespeare Was Right (Technicolor)	832	9 min.
982	Paulo, Paquita & Chiquita	820	9 min.
984	A Russian Rhapsody	690	8 min.
986	The No-Account	785	9 min.
981	System	920	10 min.
1005	Believe It or Not	825	9 min.

PATHE

Review No. 23	895	10 min.
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EDUCATIONAL

Codfish Balls	555	6 min.
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FITZPATRICK

People Born in June	920	10 min.
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Length of Synchronous Shorts

PUBLIX

Back Home (Byrd Song)	325	4 min.
Spirit of Liberty	395	4 min.

HOLLYWOOD

The Athis	825	8 min.
Bridges the World Over	745	8 min.

FITZPATRICK

Independence Day	315	4 min.
The Gateway to India	830	9 min.

WARNER

4127 Sinkin' in the Bathtub (Cartoon)	700	8 min.
4167 Congo Jazz O (Cartoon)	565	6 min.

Length of Non-Synchronous Shorts

PARAMOUNT

News No. 91	789	9 min.
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DANCE BALLYHOO

When "Those Who Dance" played at the Central Sq. Theatre, Cambridge, Mass., district publicity manager Harry Brown, Jr., constructed a special platform above

box-office, which was used as a band stand for members of service staff, who supplied music for several dancers, recruited from local dance school. Stunt stopped traffic and showed favorable reaction at box-office.

INDEX

GALA SHOW WEEK

Page	Col.
Gala Week July 5—11	1 5
Every Theatre to Celebrate 4th	1 4
Announcing Patriotic Week	1 3
Profit Hints for July 5—11	3 1
July 4th Short	4 3
Season Opens July 5	4 4

ABOUT BYRD

Byrd Arrival Broadcast	1 1
Opinion on Film	2 3
Mr. Katz	2 1
Mr. Chatkin	2 4
Milton Feld	2 4
Music Dept. Fader Cues	4 3
Selling "With Byrd at South Pole" by Holman	9 1
Catch Lines	5 2
Byrd Ads in New York	6 2
Byrd On Air June 26	10 5
"Back Home" Boosts Byrd	12 3

2ND QUARTER PROFIT DRIVE

Division Standing Upset	4 1
Theatre Standings	11 1

MERCHANDISING

Page	Col.
Showmen Thrilled by Style Film	1 2
Color Scheme Stressed	9 3
200 Key Cities Posted by Philco	6 1
Measure Merchandising Efficiency	8 1
Specific	
Merchants Help "On Parade"	2 5
Merchants Entertain	2 3
Golf Show	4 3
Auto Parade	9 3
Collegiate Californians	9 3

Page Col.

Marquee Calendar	9 3
New Gross Record	9 3
Girl Scout Party	9 3
Chicago Display Sells Bow	6 3
Rialto Gets Free Radio Plug	6 5
Contest Helps Future Campaigns	7 5
Gigantic Board For Resort	8 5
Straw Hat Season in Detroit	8 5
Valentino Contest for Re-rivals	8 5
6 Radios Given Away in Week	5 1
Boston Contest on Faces	5 1
Human Fly on "Hold Everything"	5 2
Athletic Show in Detroit	5 3
Aviation Lobby on "Young Eagles"	5 5
New Haven Contest Story	10 1
Paper Applauds	10 1
Industrial Short	10 3
Post-Office Helps	10 3
Oxen Head Parade	10 4
"Chevalier Straw"	10 5
Contest Idea From Still	10 5
Mississippi Promotes Prizes	10 5
Theatres Open 20 Hours	10 5
Tintype Display	10 5

FEATURES

Selling "So This Is London"	9 4
Short Reviews of Shorts	9 4
Anniversary Ahead	7 1
Gowthorpe Biography	7 1
Assignments	8 1
Meet the Boys	12 3
Editorial	12 4
N. Y. Program Plots	12 1
Length of Features	10 1
"Sound" Information	10 1